THE QUEST OF HENRY ROLLINS ★ EARTH CRISIS REUNITES

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THE ORAL HISTORY OF WARZONE

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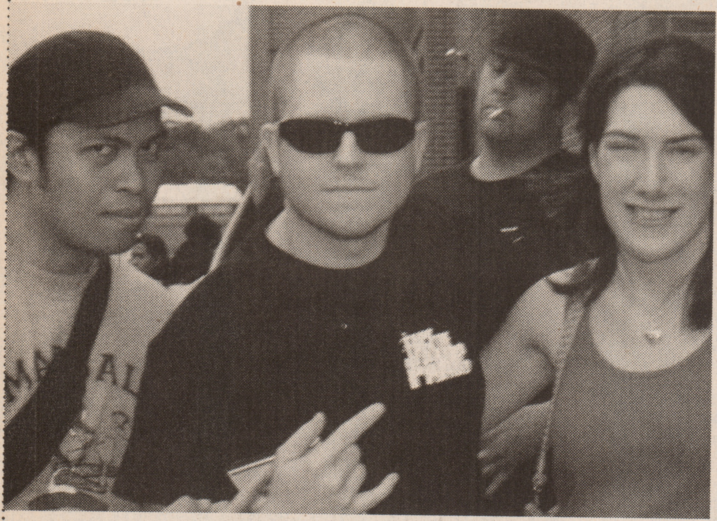
LET'S GO!

LETTER FROM THE EDITOR

2007 has been such a unique year for us at Define The Meaning. It's impossible for me to believe it's already May. The year started out as one of the most confusing and uncomfortable times in my life. This January Define the Meaning threw our last and most successful show in Asbury Park, NJ to celebrate our one year anniversary with the bands H2O and District 9. The energy of the crowd, which consisted of people of all races and ages, 14 to 40 (maybe even older), created such a positive and fun atmosphere. It will definitely be remembered.



Unfortunately, within the same month, an unnecessary and tragic event occurred at club Deep, in Asbury Park. This was a very sad time for everyone in the New Jersey Hardcore scene, not only because a life was taken, but because the scene as a whole took a terrible blow, setting back an energy that was really gaining momentum. As a result, venues started to close and promoters began turning away Hardcore acts. It definitely seemed like things had landed far from where the scene was when I started going to shows in the early 90's.

Reflecting upon this makes me realize that we've got to make it clear to each other that we are all in this together and for the same reasons. We've got to be conscious about the decisions we make and how it effects not only ourselves, but the whole scene and community. Growing up in the New Jersey Hardcore scene led me to believe that we all find ourselves in this because, in the scene, we fill a vacancy left from the outside world. But when we lose sight of the true meaning of hardcore, we destroy what has been built for the past 20 years. We've got to stay united in order for what happened this past January to never happen again.

I'm very happy to say that since then, there has been silver linings. Although venues closed in the state, there seems to be a great resurgence of DIY and basement shows. We are taking the scene back for ourselves. Hopefully this perpetuates and inspires. Let's make the state of New Jersey and hardcore great once again.

On another note, I'm psyched about this issue. We've produced our three best articles yet, The Oral History of Warzone, Sick of It All, and Earth Crisis. Reading through these articles not only brings fond memories, but confirms the reasons that the this scene is so important to me. Even if all of the Hardcore ideas can't be met, we'll always have something to strive for. I'd like to thank each and every one of you that picked up this issue of Define The Meaning. We'll have a summer issue out soon, so keep your eyes open. We have definitely grown so much since January of 2005, and we hope that you will continue to follow us along the way.

RAJON

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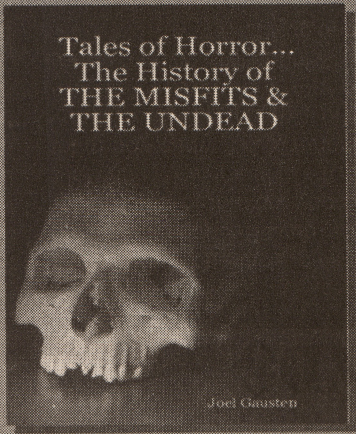
Tales of Horror:
The History of THE MISFITS & THE UNDEAD



The REAL Story Behind Two of the Greatest HORROR-PUNK Bands of All Time.

""Based on his skills behind the drums and the friendships Joel surely developed with these bands, there's bound to be some fantastic stories, both old and new, that any admirer will treasure."
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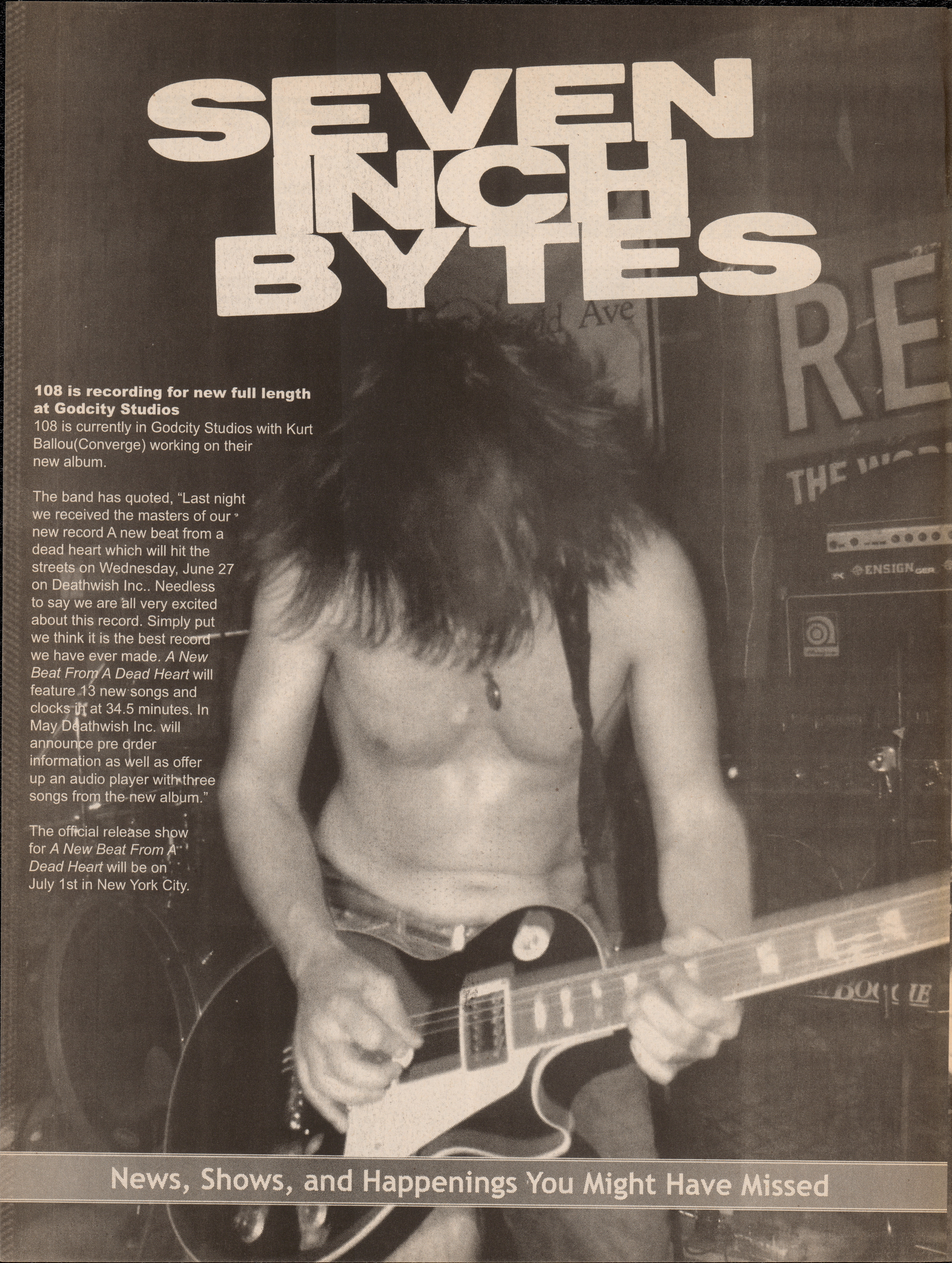
SEVEN INCH BYTES



108 is recording for new full length at Godcity Studios

108 is currently in Godcity Studios with Kurt Ballou(Converge) working on their new album.

The band has quoted, "Last night we received the masters of our new record A new beat from a dead heart which will hit the streets on Wednesday, June 27 on Deathwish Inc.. Needless to say we are all very excited about this record. Simply put we think it is the best record we have ever made. *A New Beat From A Dead Heart* will feature 13 new songs and clocks in at 34.5 minutes. In May Deathwish Inc. will announce pre order information as well as offer up an audio player with three songs from the new album."

The official release show for *A New Beat From A Dead Heart* will be on July 1st in New York City.

News, Shows, and Happenings You Might Have Missed

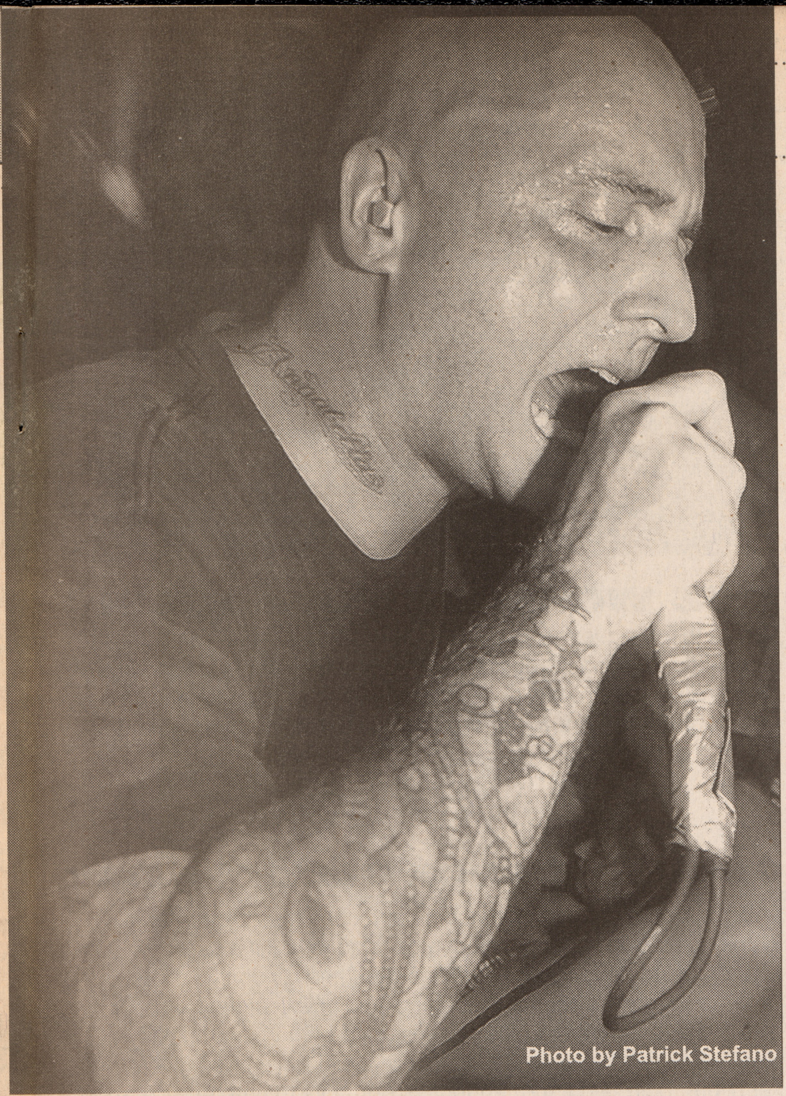


Photo by Patrick Stefano

GORILLA BISCUITS IN FULL FORCE

New York Hardcore legends Gorilla Biscuits are scheduled to perform in this year's With Full Force Festival located at Löbnitz, Germany. The festival will take place from June 29th-July 1st. Other great bands appearing include Bold, Cannibal Corpse, Earth Crisis, Hatebreed, Pro-Pain, Sick of It All, Slayer, Sworn Enemy, The Business, and Unearth.

AGAINST ME! SECRET SHOW

Photo by Konstantin Sergeyev

On February 11, Against Me! played a guest-list only show at Siberia NYC for VICE. Opening the show were Dear Tonight and our good friends Gaslight Anthem.

Deathcycle to do split with Holy Mountain
Deathcycle (ex Kill Your Idols) have recently announced that they will be doing a split with Holy Mountain. "We are just making sure we are happy with the mix and we are sending it out to be pressed. I think Holy Mountain already turned in their track. We are also playing with Holy Mountain very soon, so keep checking our show dates." The split will be released by Gloom Records.

Negative Approach in Detroit This May
Legendary Hardcore band Negative Approach will be performing at St. Andrews Hall in Detroit, Michigan on May 26th. Scheduled to appear is H8 Inc and Pitbull, with more bands to be announced.

The Toasters 25th Anniversary Tour
Seminal NYC Ska band The Toasters, straight from the Lower East Side, will be touring this year in celebration of being a band for 25 years.

NEW BAD BRAINS ALBUM TO START SUMMER OFF RIGHT

A few months ago Darryl Jenifer had posted on his MySpace Blog that his band, legendary Hardcore act The Bad Brains, will release a new album through Megaforce Records.

The record company has now confirmed this stating that The Bad Brains is currently finishing recording their new album in New York City, and it is being produced by Beastie Boy Adam Yauch.

Robert John, co-owner of Megafore has commented to say, "It's such an honor to be working with such an iconic and pioneering band. They are one of the most important and influential bands still working today. And with Adam Yauch producing, it is history in the making. Adam and Darryl were essential in getting all the original members (HR, Darryl Jenifer, Dr. Know, Earl Hudson) into the studio in NYC to create this magical album. It's organic and powerful."

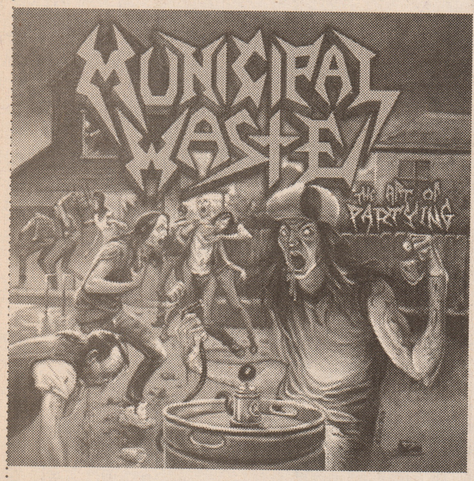
Producer Adam Yauch explains, "With I Against I and after that, they started bringing the reggae influence into the rock style, and this record goes back to the [self-titled] ROIR cassette style where the dub is very separate from the hardcore tracks. There are tracks that are more straight-up hardcore and then tracks that are straight-up dub."

The new Bad Brains album, Build A Nation, will be released through Megaforce

REVELATION
RECORDS

REVELATION RECORDS 20TH ANNI-

Revelation Records is planning on releasing an all-tribute 20th Anniversary CD later this year. They will get today's artists to cover songs from classic Revelation releases. Revelation has not yet made an official statement regarding this release. So far, Capitol (ex-Silent Majority) has announced they will be recording Burn's *Out Of Time*, and Mikoto announced they will be recording Texas Is The Reason's *Back And To The Left*.



ART OF PARTYING

Virginia's Hardcore/Thrash maniacs Municipal Waste is currently working on their newest release, *The Art of Partying*. This CD will be available through Earache Records June 11. They are currently working with producer Zeuss, who has previously recorded great bands such as Hatebreed, Madball, Agnostic Front, Shadows Fall,

Circle Jerks Post New Song
Classic California Hardcore Punk act Circle Jerks have posted a new song called "I'm Gonna Live" on their MySpace. This is the band's first studio recording since since 1995. http://www.myspace.com/circlejerx

Hatebreed's Guitar Player Opens Tattoo Shop
Sean Martin, Guitarist of Hatebreed has opened his Tattoo Shop called Brass City Tattoos. The shop is located at 2 Congress Avenue in Waterbury, CT. For more information, please visit www.brasscitytattoo.com.

Matt Sherwood Leaves Strike Anywhere
Strike Anywhere's guitar player Matt Sherwood has amicably left the band. According to their latest blog, they they will not make a big deal of this. Matt's replacement has not yet been announced.

THIS WORM STRIKES AGAIN

Shai Hulud, signed to Metalblade Records last year, will enter the studio pretty soon to record their forthcoming album, *Misanthropy Pure*, due out later this year. This album will include a newer version of Bear the Brunt of Many Blades, which the band recorded as part of their demo.

GOOD RIDDANCE CALL IT A DAY

After over ten years, eight albums and countless tours, Santa Cruz, CA's Good Riddance have decided to call it a career. The band has quoted, "We have deliberated heavily on this decision and we all agree that it is the logical and practical next step for our band. It is with the utmost sense of gratitude and humility that we have arrived at this conclusion. We have been given a truly great gift and a tremendous opportunity to pursue a dream and we have accomplished far more than any of us ever thought possible."

The band is also currently wrapping up production on their upcoming DVD and will give release information in the near future.

INQUISITION REUNION

Early 90's Virginia Hardcore band Inquisition performed a reunion show May 18 with NJ's own Ensign.

Since the band broke-up in 1996, several members went on to form other seminal bands such as Strike Anywhere, River City High, and Ann Beretta. In 2005 A-F Records re-released their final album, Revolution, *I Think It's Called Inspiration*.

Chris Chasse Leaves Rise Against

"Rise Against was the best three years of my life. I've met so many amazing people and been all over the world with the best friends anyone could ask for. I'll never stop writing or playing music. Thank you to everyone over the past few years for all of the love and support. Hope to see you all again soon." - Chris Chasse

No Redeeming Social Value and Britney Spears
On the lighter side of things, in this ever-obsessed world of celebrity, No Redeeming Social Value have posted a new song called "Britney Spears Was A Skinhead". The song can be found on their MySpace page.

Earth Crisis West Coast Reunion Show
Straight-Edge/Vegan band Earth Crisis played a west coast reunion show May 5th at the Ventura Majestic Theatre in Ventura, CA. Other bands that performed are The Warriors, Too Pure To Die, xDeathstarx, and Scars Of Tomorrow.

Photo by Lindsay Beaumont

The Draft Defends Their Digital EP

The remaining members of Hot Water Music also known as The Draft have been receiving a lot of criticism regarding their decision to release their upcoming EP digitally. The band recently posted on their website:

"First off, as many of you have no doubt heard by now, we're releasing some new-ish tunes. No Idea will be repressing, possibly forever, the 7" that came with the LP. Yeah, it was supposed to be limited…deal with it. Along with that, they'll be releasing a 7" with the final 2 outakes from the album sessions, "Stop Wasting My Time" and " Up All Night." The companion to these 7"s will be released via Epitaph as a digital-only EP. We've heard some whining about our decision to release these songs digitally, so let me try to explain our reasoning:

1) It's easier.
2) It's WAY cheaper.
3) No waste…none at all!
4) You're all going to download them for free, anyway.

In all honesty, it is just straight up cheaper, easier, and faster to release things digital-only, especially things like EPs. Anyway…"

7 INCH BYTES

MADBALL PREPARES FOR NEW RECORD AND DVD

"We just finished a 10 show run of shows along the East Coast with our friends from Death Before Dishonor and Since The Flood. Also thanks to Kill Your Idols for joining us on the Long Island show. Next, we head back into the rehearsal space to continue writing, full speed ahead, on our upcoming full length release for 2007 (no title as of yet). We're looking to begin recording in late spring, and hoping for a late summer/early fall release. Also this year, we'll be working on a full length DVD release that will cover the history of the band, along with plenty of live footage, and tour video."

Photo by Davie D.

Awake/Strong

Music By People Like Us, a compilation Featuring new, unreleased, and previousley released songs by Twenty-Eight of Hardcore's finest. due out this summer on Awake/Strong in association with Define The Meaning.

Music By People Like Us
Featuring:

Agnostic Front, Ambitions, Blacklisted, Blood For Blood, Bring Out Your Dead, Deathkiller, Deathcycle, District 9, Everyday Dollars, Fahrenheit 451, Flashlight Arcade, Go It Alone, H20, Ignite, Kill Your Idols, Madball, Modern Life Is War, My Turn To Win, Olde York, One4One, Pulling Teeth, Sick Of It All, Skare Tactic, Subhoodz, Supreme Commander, The Pledge, Walter Schreifels, Wisdom In Chains

Also Available from Awake/Strong:

Fahrenheit 451
If I Knew Then What I Know Now
CD/DVD Discography

My Turn To Win
Whatever It Takes CD

FOR MORE INFORMATION ON THESE RELEASES, MERCH, SHOWS AND OTHER NEWS, VISIT WWW.AWAKESTRONG.COM

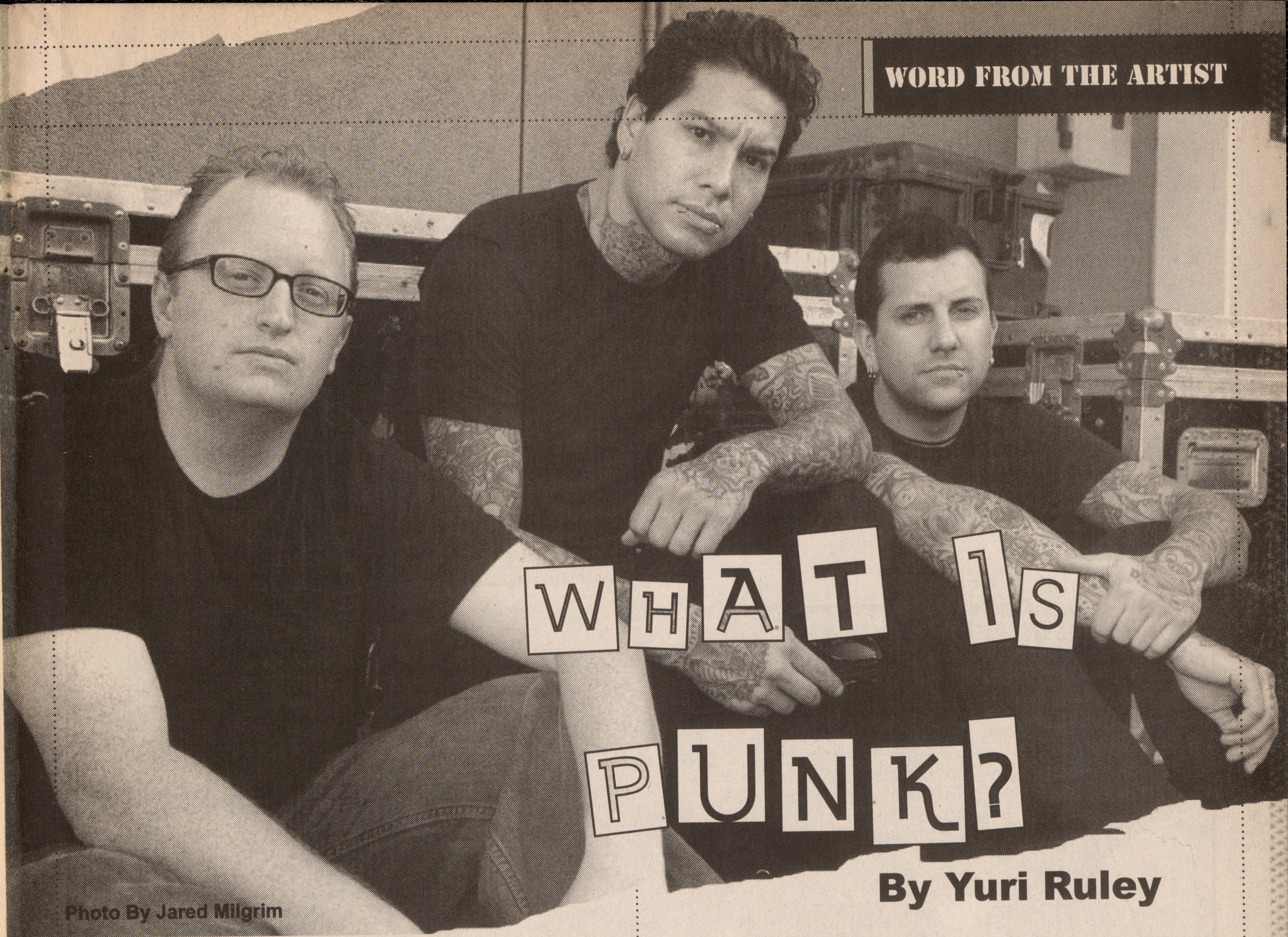


Photo By Jared Milgrim

WHAT IS PUNK?

By Yuri Ruley

What does Punk Rock mean to me? I don't know. I'm not Punk Rock. Why don't you ask someone with tattoos and a lip ring, I think they would be more fit to explain it to you. Look at me perpetuating stereotypes. No, I suppose I can put in my two cents on this one. I discovered Punk Rock in junior high from some friends of mine that I skated with. Punk Rock music that is, because we all know that it's so much more than that! Anyone who knows MxPx knows that The Descendents were our favorite band. Not only could I relate to every word, but we also used them as a musical guidepost for many years. We probably still do. Other bands that I used to listen to all the time: The Ramones, of course ALL, The Dead Milkmen, The Misfits, a little bit of the Sex Pistols. This was before we'd ever heard of Epitaph or Fat or Lookout.

I wasn't super big into the Straight-Edge scene, although some of my friends were. To me it just seemed like a lot of other self-centric belief systems: Everyone is better than everyone else and no one is doing it quite right, and those people MUST DIE!!! I think it started out with good intentions with Minor Threat and just went downhill from there. I loved a lot of the music that came out of that scene but to me actually being Straight-Edge was just another way to be self-righteous.

Not that Punk Rock is any better. The problem is that everyone has their own particular idea of what Punk Rock is and they think that everyone else is wrong. The thing that I liked about Punk Rock when I first got into it was that it seemed like the place where you could be yourself. It was where you went when there was no other place for you. It was this romantic idea of a bunch of misfits that embraced each other's differences. There was a sense of community. The problem with this is that when people get involved they not only bring life into the community, they also bring all of their baggage: jealousy, spitefulness, the list goes on. So what once felt like "all for one and one for all", starts to feel like a war.

I mean, there was a band that cancelled a tour with us because they found out we were Christians. Yeah I know, being a Christian isn't very Punk Rock, but that's a superficial way of looking at things. Just because we are Christians doesn't mean we are ALL a bunch of thieving, crooked liars! Yes they're out there and I've met my fair share but we're not all bad.

Anyways, all this to say; Punk Rock, love the music, love the work ethic, love D.I.Y., love the whole grand idea of it all. But it's fair to say I'm a little jaded by the whole thing. Not to say there is no hope for a brighter future, but isn't being Punk all about a darker future? Anarchy in the street and that kind of thing? The fact of the matter is, we all come into this world the same way, and we all leave it the same way, roughly. Why not use the in-between part to make this world better instead of worse. Thanks.

ANTI-HEROS

STILL RIGHT HERE

By Joel Gausten

Let's face it – does **Agnostic Front** need an introduction? If you are reading this zine, or have even the slightest involvement in hardcore music, you already know the deal: Since 1981, **Agnostic Front** has stood at the forefront of one of the powerful scenes in underground music. Led by the longtime tag team of singer Roger Miret and guitarist Vinnie Stigma, the band is currently enjoying one of the most active periods in its 25+ year history. In addition to releasing 2005's metallic Another Voice (Nuclear Blast), **Agnostic Front** recently unleashed Live At CBGB, a DVD/CD collection recorded at the world's most famous dive. As Another Voice's opening track proudly proclaims, **Agnostic Front** is still right here, playing their brand of Hardcore to friends and supporters around the world. I recently touched base with Roger Miret to get an update on AF circa 2007.

The new Live At CBGB record is incredible. Why did you guys decide to release a third live album from CBGB?
Originally, we weren't doing an album. We were doing a live DVD. But then, being that the audio was so good, we decided to offer the audio with the DVD. You can't buy it separately. It comes together with one CD and one DVD of the whole show. There are two bonus songs on the CD, I think, that we didn't get on the DVD. That's the only reason why.

Obviously, CB's is no more. What kind of effect do you think CB's closing will ultimately have on the New York Hardcore Scene?
Well, it's definitely going to have a pretty big effect not just on New York Hardcore, but also on the underground scene in New York, period, because that was a place to play. Little by little, a lot of the clubs are fading away. So for the music and the arts, it's definitely a real low blow. Some people are feeling it now, and some people will definitely eventually feel it for the rest of their lives.

Aside from Murphy's Law, Agnostic Front is the last surviving band from the original hardcore scene in New York. What has enabled AF to survive all these years while so many other bands ultimately didn't survive?
First of all, we believed in ourselves and we believed in what we were doing, and we love what we're doing. It's always been a lifestyle. It's not like something we read in a book. It's always been our lifestyle, and we were about making music just to make music. We're living it, you know?That's pretty much it. With bands like Murphy's Law, and us and your next generation like Sick Of It All and Madball, it's the lifestyle we live and we love.

We recently brought in a new guitarist, Joseph James. What does he bring to the overall sound of AF that perhaps wasn't there in the past?
Joseph came in right after the Another Voice record. Obviously, we were refreshing ourselves on the One Voice and Cause For Alarm-type era. Joseph obviously brought in his musical influences and playing ability, and he's also a friend. He's also part of the New York Hardcore scene with other bands like Inhuman and stuff like that. He's a solid member and a solid person.

You mention One Voice and Cause For Alarm. Why did the band decide to pursue that direction again after doing three albums that were very much a different sound?
We were out touring a lot, and people kept asking us why we didn't play certain songs. It's hard to play everything from all our records. But then we started playing with those songs, and really enjoyed playing them again. Then, obviously, as we kept playing them we said, "Wow, this feels pretty good." With today's lineup, we've added "Toxic Shock" and stuff like that. It felt really good. When we came to write the record (Another Voice), we kind of wrote it in the vein.

On the new record, you mention Warzone in the song, "Take Me Back." Looking back now, what do you feel is Warzone's, and Ray's, greatest legacy in the history of New York Hardcore?
Ray was a very important figure for New York Hardcore, of course. He was the first drummer for Agnostic Front and played on our United Blood record. Later on, he went and did the Warzone stuff. He was a main, key person of the New York Hardcore scene. When you think of New York Hardcore, you think of Vinnie Stigma, Jimmy Gestapo, and Harley Flanagan. John Joseph, Raybeez, myself, Paul Sheer Terror…we were all good friends hanging out together. Obviously, there have been a lot of different people in Agnostic Front over the years.

If you were able to somehow pick your "dream lineup" of Agnostic Front from all the people you've had in your band, who would comprise that lineup?
I like the lineup I have now. This is what I want. These guys enjoy the music, do backups and are just all there. They're team players – not that the other guys weren't, but I'm happy with today's lineup.

Looking back on everything your band's been through, what would be the best piece of advice you'd offer a new band that genuinely wants to survive and make something of themselves in this scene?
Definitely stick to your guns. Follow your dreams and don't give up. You can always do that 9-to-5 shit when you're 40, you know? Keep living your dream, and hopefully it will take you to that place you've always wanted to get to.

You've worked with Vinnie Stigma for over 25 years now. What has enabled your partnership with him to work for so long?
We're friends before anything. We've never let anything get between us. We have our little arguments here and there, but that's expected. We're like an old married couple with children, and our children are the people out there. The truth is, Vinnie Stigma and I are just true believers in this.

Joel Gausten is the drummer for the Undead, Broken Heroes and the Fiendz. A longtime music writer, he is the author of the books Tales of Horror: The History of the Misfits & The Undead and Pandemonium: Inside Killing Joke. He can be contacted at

misfitmole@yahoo.com or through www.myspace.com/gaustenbooks.

ESSENTIAL PICKS

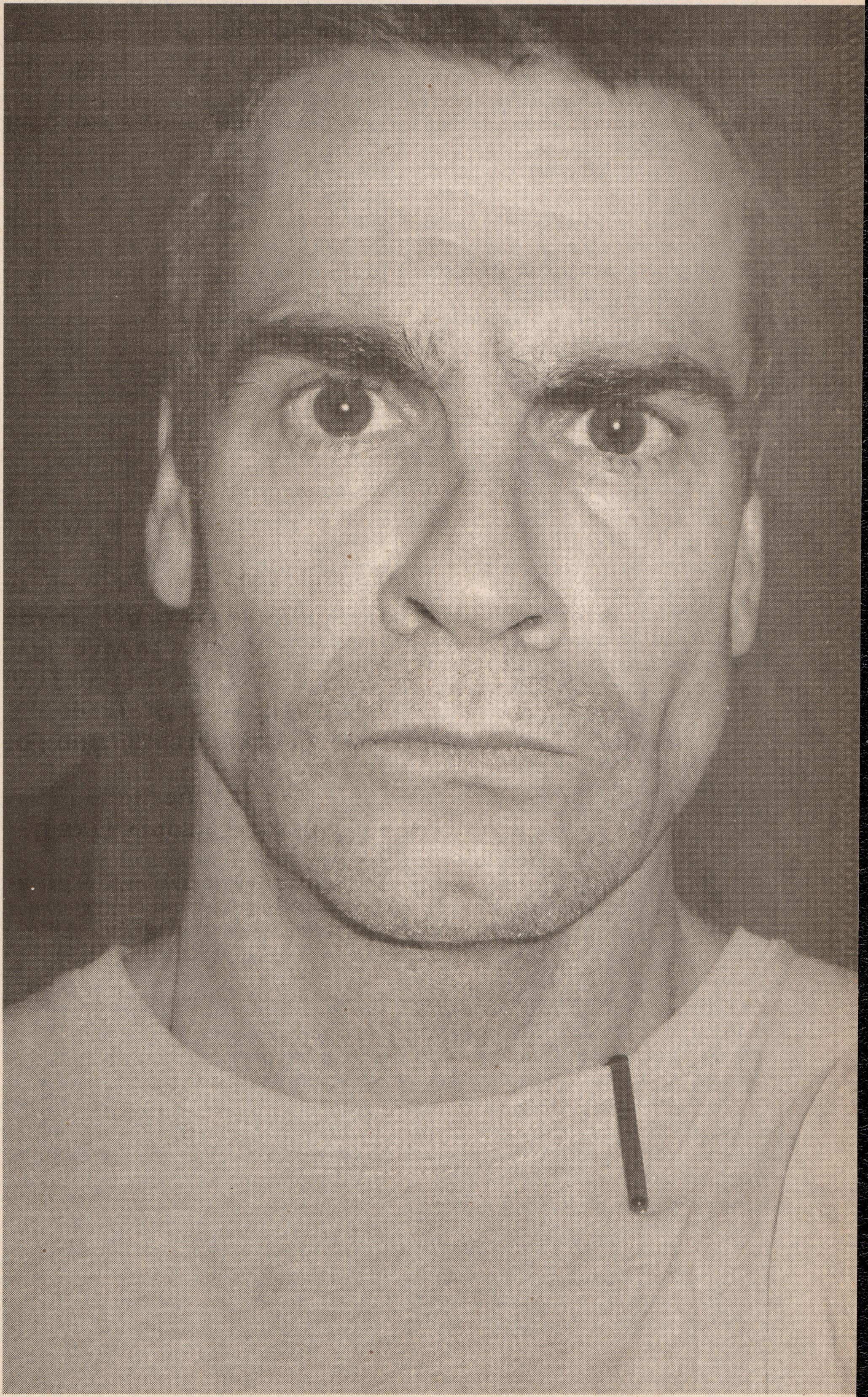
Cause For Alarm / Victim In Pain
Songs about unity and strength against a common enemy in the world.

Liberty & Justice For...
Took AF to the next level with songs like "Anthem" and tthe Iron Cross cover, "Crucified."

Raw Unleashed
62 tracks of rare early 80's recordings including early demos, rehearsal studio sessions, and compilation songs.

Live At CBGB
Recorded in 1989, this live recordeg solidified AF's title as New York Hardcore Legends.

TRAVELER IN TEHRAN



We were lucky enough to be able to get a hold of **Henry Rollins** for some e-mail questions, and I couldn't be happier about the results. I really don't think he needs an introduction, but one thing that I'd like to say is that I'm personally a big fan of the Rollins-era Black Flag records. I'm also a big fan of his books and his spoken word performances. This man is always involved in all kinds of interesting stuff, like playing small parts in movies (check out "Feast" on DVD if you like fun, cheesy horror movies) and having his own TV show (check out The Henry Rollins Show on the IFC channel, or www.IFC.com). I hope you'll enjoy this one as much as I did, as you don't always get a chance to receive great answers like this from a legendary, punk-pioneer. If you're a fan of **Henry Rollins**, then I think you might enjoy this interview as much as I did.

BY JUSTIN FULLAM

Is there still going to be a season 2 of the Henry Rollins show on the IFC channel? I am really hoping there will be, although it must be tough with everything else that you have going on.
We are in the process of shooting the new season now. We have sent in the first two episodes to IFC and they are very happy with them. They have never once told me to cool it or back off from anything, it's a good place to be.

If you were able to get George W. Bush onto the Henry Rollins show without him realizing what he'd be getting himself into, how would You treat that situation? What would you say to him?
I don't think one could have a meaningful exchange with him. I really don't. I think he believes a lot of the things he says and due to him being a child of privilege, he doesn't understand what this invasion and occupation is doing to his countrymen and the

rest of the world. I think the conversation would be only interesting in how little the man could engage. It's someone like Cheney you really want a piece of, he's moving the mountains around, not Bush.

Having always been known for being highly against drugs and alcohol, was there ever a point in your life when you thought that would change? Was there ever a point in your life when you had a desire to do drugs or drink?
I got drunk a few times in high school and tried acid, mushrooms and pot many years ago and it wasn't for me. It's never a temptation. None of it was any fun and the downsides are considerable. Acid was interesting, having to leave your body, fly across time and space to get your mind back was all very amusing but nothing I want to repeat.

Do you feel comfortable with being considered a big father figure in the punk/alternative rock genre? Would it be okay if I told people you were my uncle?
I honestly don't think of things that way. I do my work and try to stay in the present tense of things as best I can. Anything I have achieved is only there at this point to momentarily inspire and then be overcome, destroyed and forgotten. If you told people I was your uncle, no one would ever invite you to dinner ever again.

During your USO tour visiting the troops in Iraq, was there ever a time where you felt your life was in danger? Is there any particular memory from those trips that you would like to share with us?
In the 7 USO tours I have done, I think there was only one time where I thought there was something to be afraid of, well, two times I guess. Once when we were flying out of Kuwait to Baghdad, I was sitting up with the pilots of the C-130 and we saw a plane at 10 o'clock and for a moment, no one could get radio contact with it so they thought it might be an enemy plane so there was a moment of wtf but then the guy radioed and all was good to go. A couple of days later, two mortars landed near a building I was in but the building, apparently was fortified for such an event and we were ok but the concussion of the blasts were something I won't forget. It's every day for these soldiers though. They treat it like rain. The hardest USO stuff I do is the hospital visits. These young people are very mangled.

I remember you mentioning having a "soft spot for NJ" during one of your spoken word performances years ago. Why is that? (We're based in NJ)
My band mates and I were based in Trenton for years. It's where the drummer and bass player were from. The good parts are good; the bad parts are pretty damn scary.

I REALLY like the book "Fanatic" that I bought from your website store. since you've always been such a huge music fan, are there any newer bands from the past year or so out there that you've really been digging lately? How do you like the new Stooges songs?
I like a lot of those small, noisy bands like the Yellow Swans and Excerpter. I have been listening to The Blood Brothers a lot as well as Soccer Game, The Aquarium, The Evens; the new Deerhoof album is really good. I have heard the Stooges record about half a dozen times now and think it's good. It was good to hear the Ashton's play again. I really like them live. I saw them 5 times last year and it was pretty great.

I know you've met and even performed with some of your favorite artists of all time. Have you ever met an artist that you publicly speak about your dislike for, like Sting, boner (Bono) or Robert Smith? If you did, what did they say to you?
I really don't mind Robert Smith, he just does his thing, it's not my thing but so be it. I applaud Bono's humanitarian efforts as I think he really cares and it keeps him away from the studio. Sting's music is for those who have lost the will to fight so he's in the rearview as far as I'm concerned. I have never met any of them.

Having read a few of your books and after watching a few of your spoken word performances, I find you to be incredibly funny. even when I read your "dispatches" blogs on your website you are funny as hell even without trying to be. Where did your genuine talent of good humor and sarcasm come from?
I just try and react to the facts and sometimes, humor happens. There are some people who are extremely funny and when you're around them, you see how funny you're not. I was with Janeane Garofalo last night, that's a funny person. That being said thanks for the kind words.

You seem to get a lot more done in 1 week than I can get done in like, months. It makes me feel like getting off my ass more. But do you have an idea of what the perfect vacation would be for you? (Besides hanging out with Black Sabbath since you've already done that one hahaha)
I don't know if I will ever take a vacation per se. I go places and do things that interest me but I don't go anywhere to sit on a beach and play shuffleboard. I usually just follow my interests as best I can. I was in Iran a few weeks ago, to check out Tehran before it gets leveled. It was interesting but not in any way a vacation. On the other hand, that's perhaps all I do. I just don't understand the idea of vacating somewhere you have to come back to. I would rather either leave or not have a job I have to vacate from now and then.

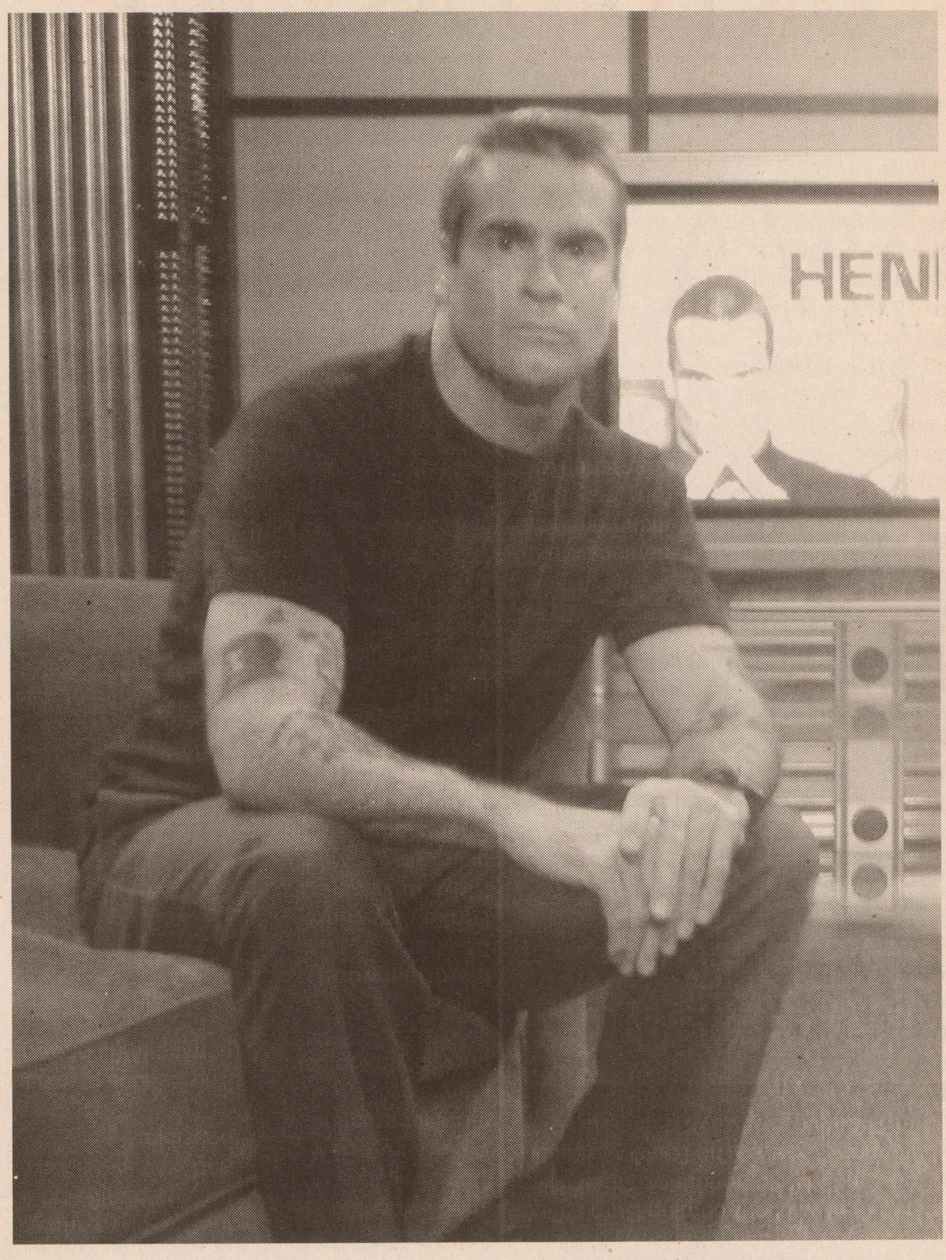
This question is coming from out of left field, but what do you think happens when you die? Do you think it's possible to ever meet any of your friends again who have passed away?
I lost some really close friends and I'm thinking and hoping I'll hang out with them again someday, somehow. For myself, no, I don't think you meet them again. I believe in life and death and those two being the two options. There are some people who are gone who I miss very much but I never think I will see them again. Sometimes, I replay moments of them in my mind but that's about it.

If you were able to go way back in time and meet just one of your favorite jazz musicians and attend one of their shows, who would it be what year would you want to meet them?
Coltrane in 1965.

Do you still collect and/or study reptiles?
Study as in have books on but collect, no.

You've said in the past that your favorite black flag record is "the first four years." I'm more of a fan of Rollins-era Black Flag, particularly "my war" and "slip it in." do you have a favorite Black Flag album that you sang on? Do you have a favorite Rollins band album that you're most proud of?

I like the My War album because Ginn's playing is so deranged on it. I don't have a favorite anything of what I have done and don't take any particular pride in any of it. It's a strange thing, pride. I have never been sure that I have anything to be proud of. Perhaps I should just be grateful.



I've seen you play live around 13 years ago when "weight" came out and I just saw you recently with the same lineup as back then, and you still had the same amount energy as you did back then, and you were just as heavy and crazy. Do you feel like you can keep playing with the band for a lot more years to come? Is it harder to do now?
I won't be doing any more shows with that line up. I train hard and eat right so it's possible to play for some time. It is definitely harder than it was than when I was 21. Recovery time is longer.

When can we expect a new record?
I have no recording plans at the moment.

How do you feel about the "Hardcore/ Punk" scene today? Do you follow it at all?
I don't follow it. I'm not putting it down but for me, it's a young person's scene and I respect that. "Rumble, young man, rumble," is how I feel about it.

Since you've talked about your liking of the autumn weather and the Halloween season, would you ever consider moving back to the Washington DC area where the leaves fall in October?
I visit there but don't know what I would do with myself day after day there.

Did you do anything special on your birthday that just passed last week?
I did my radio show, that's about it. I like doing the radio show so it was a good time. Usually I am onstage but not this year.

It seems that you really truly love your fans, being that you sign some of the books and posters that are available on your website, and that you always show big appreciation to us at your live shows and spoken words. And especially since you took the time to do this interview with a small zine like ourselves. Is there any advice on anything in general that you can give to a lot of your younger fans today?
I think it is mandatory that all people who can, vote. I also think it's about time young people become more aware of what America means in the world and become more knowledgeable about how the machine works. This is not your parent's country anymore. It's yours and you have to improve upon the existing structure. If you believe in right and wrong, you cannot be selective about it. If New Jersey flooded and your state was treated by the US government the way the residents of the Gulf states were treated after Katrina, you would be outraged. If you're not outraged by the plight of your neighbors to the south, and don't seek to help as if they were all your friends, then you are part of the problem. It's youthful apathy that cannot be afforded now. I also think one should go as far as they can geographically as often as they can. Travel in America and travel far and wide across the globe will allow one to learn about where they come from and get a personal relationship with the big picture. If you go to India or parts of Africa, Middle East, etc., you will never think of America, food, water and life in general the same way again. You have to go out and get it. That's how you make sense of things and yourself.

UNITED AS ONE: THE ORAL HISTORY OF WARZONE

PART ONE

BY JOEL GAUSTEN

Warzone was the real deal.

One of most influential bands in American underground music, Warzone helped define the New York Hardcore scene through 15 years of blistering music, intense live shows and a truly positive message that proved to the world that some skinheads had a heart. At first glance, lead singer Ray "Raybeez" Barbieri was truly a menacing motherfucker – tall with a shaved head and tons of tattoos. But away from the mic, Ray was a kindhearted, working-class guy known to donate money to needy charities. A guy who spoke out against racism and hatred. A guy who gave dozens of up and coming musicians (many of whom have since become quite successful in mainstream circles) the chance to play in their very first band.

With the tenth anniversary of Ray's untimely passing quickly approaching, we reached out to several of his former band members and close friends to share memories, good times and thoughts on one of the greatest bands to ever call themselves New York Hardcore.

SKINHEAD YOUTH: 1981-1984

New York City. 1981. Hardcore music is slowing being its infamous rise on the streets of the Big Apple. The official Godfather of New York Hardcore, Mr. Vinnie Stigma, pieces together a new band called Agnostic Front. Soon, former Navy vet Ray Barbieri, who everybody calls "Raybeez," joins on drums. After a series of short-lived singers, Ray sets his sights on recruiting a young Cuban kid by the name of Roger Miret.

Roger Miret: The first time I met Ray, he approached me to sing in Agnostic Front. That was probably 1981. He knew me from some other band I had played with, and from then on we started this really good friendship.

With Roger and bassist Adam Moochie on board, Raybeez and Stigma record Agnostic Front's legendary debut EP, United Blood. Before long, Agnostic Front's skinhead-infused energy define a new movement. Of course, a band can't be the frontrunners of a scene if the drummer, as charismatic as he is, can barely keep time. Unsurprisingly, Agnostic Front soon featured a new timekeeper, and Ray was off to slowly develop the band that would shape the rest of his life.

Roger Miret: I was the original bass player in Warzone, before it was called Warzone. It was called the Rat Poison Band, then we called it Skinhead Youth right after that. When we started that band, the original lineup was my cousin Tito, myself, Ray on drums and Tommy Rat singing.

Tommy Rat: I first got into punk rock shit, so I learned about stuff like the Ramones, Talking Heads. Then around 1981, I got into bands like Black Flag, Minor Threat, Bad Brains. A lot of the punks at that time started evolving into skinhead hardcore types, and I was more at home with that scene. I got to know people, and forced my way in, basically. I got to know people at shows. After seeing the Bad Brains play, I got into wanting to do a band.

I was looking to get something going, and I met Roger from AF. He hooked me up with this guy named Tito, who played guitar on the first Warzone record. Then the bass player for AF at the time, Adam Moochie, wanted to play drums. He wasn't that good of a drummer, and we really didn't get much going on. It wasn't called Warzone yet. This was around 1983.

Ray got booted out of AF. They needed him for something at the time, but he

wasn't available so they decided to replace him. I asked him if he wanted to jam and shit, because this kid Adam couldn't do the drums anymore. Adam wanted to jam on bass. We had Billy Psycho play drums for one practice, but he didn't want to commit. So I asked Ray, and he wanted to do it. Before we had our first show, we went through a couple of lineup changes. Adam pretty much dropped out of it. Then one day, Roger was coming to our practice with a bass, so he ended up playing bass for us for a couple of shows.

With Miret eventually off to focus more on Agnostic Front, Warzone's four-string position continued to shuffle until the arrival of another Agnostic Front alum, New Jersey-born bassist Todd Youth.

Todd Youth: When I was 12, I played bass in Agnostic Front right before United Blood came out. The seven-inch had already been recorded. I split probably three or four months before they recorded Victim In Pain. That was my first band.

I first met Ray from going to shows. I think I met Ray at a Bad Brains gig at CB's. It was a small scene back then, just a tight-knit circle of people. After shows, everybody would head over to Ave A & 8th St. People didn't hang out in the park then; everybody would just hang out on the corner of Ave. A and 8th St. or at A7. That's when I first started hanging out and going to shows. I met Ray, Jimmy, Roger, Harley, Eric Casanova and a few other people who were out every night.

It was all really small and tight-knit. You'd have a big show at A7 with fifty, sixty, 75 people. Then you'd have Ray and Jimmy working the door, and Doug Holland bartending. Everybody basically lived in the same apartments, or crashed at the same pads. It was a really tight community back then. It was a new thing.

Everybody was so out of their minds and fucked up back then. Ray was just this

crazy, big fucking skinhead, but he was always a nice guy. Because I was so young, everybody looked so much older and crazy to me. Harley was only four years older than me, but when you meet somebody who's got a face like Harley and who's already fucking covered with tattoos at 16, it's kinda like, "Whoa! I wanna be like these guys!"

Before I was in Agnostic Front, I had already done a couple of rehearsals with Ray because he was already booted out of AF. It was Tommy Rat, Tito on guitar and Ray was on drums. I did a couple of rehearsals with those guys, but then I got asked to join Agnostic Front. After I left Agnostic Front, that was around the time Ray and I started Skinhead Youth. That was the first band Ray sang in. The band was Billy Psycho from the Psychos on drums, Big Al from Cause For Alarm – and later Agnostic Front played guitar and I played bass. A lot of the songs ended up becoming Warzone songs later on. That's around '83. Then I got into some trouble and was sent away for a while. When I got out, I was 14, almost 15. Warzone was Warzone at that point, but with Ray on drums, Rat singing, Tito on guitar and a guy named Steve Psycho on bass. I forgot what happened, but Steve quit the band. The Necros were playing CB's, and I don't think I did any rehearsing or anything, but I got up and played that show with Warzone and then I was kinda back with them.

For all of his talent at such a young age, Todd Youth could also be a handful. A bad seed in and out of trouble for most of his early teens, Youth would serve as the lyrical inspiration behind one of Warzone's best-known songs, "Under 18."

Todd Youth: When I was younger, I was like, "Fuck the system! Fuck society!" But I was a little asshole running around fucking beating people up and robbing them and doing dumb shit. That's why I'd end up getting arrested. You can't go smoke PCP for two days and stick somebody up with a fucking gun and expect to get away with that kind of shit. But at the same time, I was 14 years old and really didn't know any better. Thank God for music, because who knows what the fuck would have happened to me.

Despite Youth's troubles, Warzone flourished at this early stage, eventually recording a nine-song album (which included the early anthem, "Take A Stand") and doing some touring with their friends in Agnostic Front.

"EVERYBODY LIVED IN THE SAME APARTMENTS, OR CRASHED AT THE SAME PADS. IT WAS A REALLY TIGHT COMMUNITY BACK THEN."

Roger Miret: We played a string of five or six shows together on Warzone's first tour. That was probably 1983. It was Agnostic Front, Warzone and a band called Scab. That was just New York, Connecticut, New Jersey and Richmond, Virginia. All of those shows were a lot of fun. Scab was an all-girl band from New York. We'd have fun on the highway. They pulled up in front of us, and one of the girls happened to be on the rag, and she threw her rag out and it splashed our window with all this blood. We were just crazy.

Though a strong front man, Tommy Rat found himself increasingly out of step with the rest of the band, while many in the inner circle began looking for Ray to step away from the drums and take over the mic.

Tommy Rat: They were talking about doing a tour at the time, but I wasn't able to do a tour because I had started a new job. There was also a pretty difficult situation for me at that time...everybody around that time was fucking with drugs, too.

Todd Youth: I think we were kind of dicks to Tommy. I remember a van ride with us just picking on him the whole way. Just being assholes. We all know Ray wasn't the best drummer in the world, and I think Ray and I had already been talking about like, "You should be the singer." We had already done Skinhead Youth, and it was a good band. So that's when Ray became the singer.

Roger Miret: Ray was never that good of a drummer. That's really why he wasn't in Agnostic Front anymore, because he was holding us back. I kind of helped him start Warzone for that reason. I told him, "You're not really cutting it on drums. You're more of a front person, personality-wise and everything." And it worked out.

After A brief stint fronting the Psychos, Tommy Rat would later become best known as the singer for Rejuvenate. The nine-song Warzone album recorded with Rat remains unreleased to this day.

Tommy Rat: Ray actually tried to find another singer, but he couldn't find anybody – I couldn't be replaced. He decided to sing, because he had this other band, Skinhead Youth, and that wasn't happening, so he combined both of them. And things were going pretty well for them at that time, I've got to admit.

WE'RE THE CREW: 1985-1987

With Raybeez officially taking over lead vocals, Warzone continued to build a strong following in the NYHC scene. Like their old friends in AF, Warzone also experienced a perpetually changing lineup, as dozens of players shuffled in and out of the band for the next 12 years. By 1986, the lineup had solidified long enough to release a record, the long out-of-print Lower East Side Crew EP, the very first release by the then-fledgling Revelation Records. By this time, the Warzone lineup included Raybeez, Tito on bass, Charlie from Ultra violence on drums, the late Brad a.k.a Batmite on guitar and Todd Youth, who would soon depart for Murphy's Law.

Todd Youth: We used to rehearse at Don Fury's, and Don would run a cassette of your rehearsal. That's all that record is – a live rehearsal tape. I got that seven inch for the first time when I was playing in LA with Murphy's Law, and the guys from Youth of Today came down and gave me a copy. I didn't even know it was coming out.

With the Lower East Side lineup eventually crumbling, Raybeez found a crop of fresh players from an up-and-coming, second-generation hardcore band called

Gorilla Biscuits.

Walter Schreifels: I don't remember exactly when I first heard of Warzone. I remember seeing them at CB's and I thought they sounded loud and primitive. I thought Tito looked very "1970s" in a Taxi Driver way that I thought was cool and unusual for the scene. Musically, I thought they were sort of behind the times, but still interesting to watch live.

I'm not sure how I got in the band. I think Ray just asked me at a matinee or something. I don't know why or who recommended me to him. I was in the band for six months, give or take a month. Those were long sixteen-year-old months. I came in to play bass, and it was Batmite on guitar. Todd had just left to play with Murphy's Law. I don't remember who was playing drums – it must have been Luke. I'm not sure if he joined first or if I did. Arthur Smilios from GB played second guitar for a little while, too.

Arthur Smilios: Before I met Ray, I was completely terrified. Here was this enormous, tattooed skinhead. It was all very intimidating. Once we were introduced, though, I realized that my fears were unfounded. He was a sweetheart.

Todd and Tito had just left the band, and Ray asked Walter and me one day if we'd like to play with them. We were inseparable at the time, so it was really convenient for him, I suppose. We both had several bands at the time, so while I was not going to pass on that opportunity, I agreed with the understanding that it was only temporary. I nearly got the "Warzone L.E.S." tattoo. Ray gave me permission, but I relented in the end.

Luke Abbey: I first got down with the scene and music through a few guys at my school. It was sometime during 1984. I was 12 years old and a little wiseass troublemaker. These punk high school guys I sort of knew were hanging out in Blimpie's where a lot of people hung out, and they called me over to where they were sitting and asked if I knew about hardcore - bands like MDC, AF and Minor Threat. I think they knew I was a "drummer," and asked if I wanted to be in their band. All I had to do was play the fast beat, which I was taught in about 30 seconds on the table. I said yes and we all went back to this guy Mike's house and got drunk.

I went to my first real show at CB's. I think it was December of '84 - AF and The Psychos. I got kicked out like six times. I still remember Karen leaning way into my face and squawking that I would never get in until I was 16. It sucked. Until I turned 16, I stood out front of just as many shows as I got into.

Warzone was one of my favorite bands for sure. Them and AF. That demo tape Warzone put out that opens with the live recording of "As One" - it's just so scratchy and rough. I fucking went bananas over that thing. I only saw them maybe four or five times in '86 - actually getting in, that is. Then they broke up after that Ritz show at the end of the year. I think Brad was leaving to join Murphy's Law, but actually Todd ended up playing with them.

A month or two later, I guess they were getting back together. Ray and Brad were still in the band and had asked Walter and Arthur, who I was playing with in Gorilla Biscuits with, to play as well. One evening, I tagged along with Wally to a Warzone practice and their drummer - who I think was the son of the guy who played The Riddler on the Batman TV show - didn't show up. I was just excited to be going to a Warzone practice, but then Ray asked me to sit in. He'd show me the songs real quickly on drums and I already kind of knew them in my head, and we all played for a couple of hours. After practice we walked up to The Pyramid and Ray told me that him and Batmite wanted me to join the band.

Walter Schreifels: Ray was really fun to be in a band with. He always had these cool kind of showbiz-y kinds of ideas. I remember we played a show at the pyramid where Ray had a different T-shirt for every song. He didn't change shirts – he wore 14 shirts at once and took one off after each song. At the same time, we had a smoke machine that Ray bought, and Brad's stripper girlfriend, Eloise – who was the cage girl for the Beastie Boys' Licence To Ill tour – danced to our entire set in lingerie and pumps. She burned her ankle very badly on the smoke machine. It was crazy.

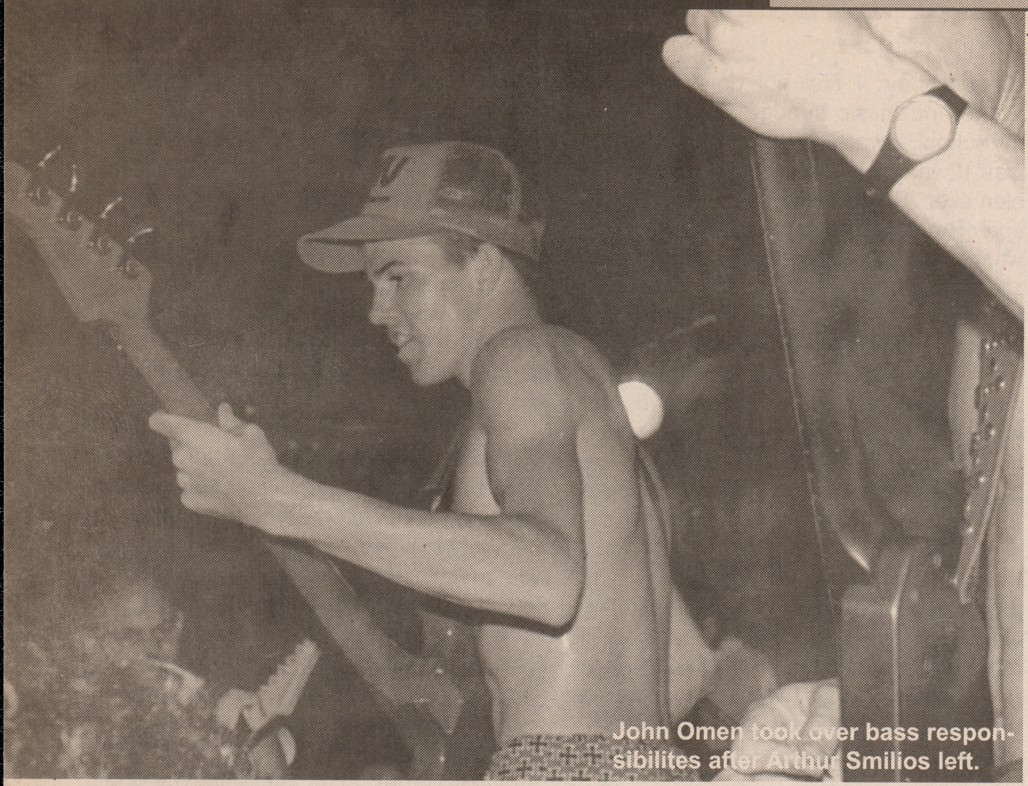
Luke Abbey: I just remember a lot of shows and more people hanging out together than ever. Everything was really exciting. There were tons of great bands, a lot of whom seemed to be really peaking. The Pyramid started doing Saturday matinees, too. It just seemed like a really close-knit period for the whole New York scene. Probably more so than it ever was again.

Walter Schreifels: I have so many good memories of him. A funny moment was when I asked him what "L.E.S." meant. His reaction was so subtle and funny; it was like asking Obi Wan what "the Force"

LEFT TO RIGHT:
Raybeez starts his career playing drums for Agnostic Front and Warzone.

Raybeez fulfilling his destiny of being a frontman.

Warzone's and Revelation Record's first release, Lower East Side Crew E.P.



John Omen took over bass responsibilites after Arthur Smilios left.

meant. I was very embarrassed when he told me, but he didn't get mad or make fun of me at all. I thought that was very classy of him.

Luke Abbey: I'd played shows before, but never ever had the kind of reaction Warzone elicited. I remember the first CB's show I played with them, and nothing has been the same for me since. We played a show at The Ritz with The Exploited and DRI that sticks out in my mind.

Another good one for me was a matinee where we weren't officially on the bill, but everybody knew we were going to play – including my nemesis, Karen Krystal. After trying to figure out ways to sneak me in, Ray literally picked me up like a football and rushed the front door like a running back. It was so packed inside that there was no way to get me. After we played, I hid under the enormous coat pile while she sniffed around for me.

I remember a night we went down to Mikey's Tattoos after he was closed - me, Ray, his girlfriend Elise, and Jay – so Ray and Elise could get each other's names tattooed. The whole time Jay and I were just being wiseasses and cracking on Ray – changing Warzone lyrics to sing about his nose and shit. But he was laughing and fucking with us and being really good-natured. There was just one of those intangible vibes you don't forget. Even when he had enough and punched me really, really hard.

Walter Schreifels: I felt like I was part of a real tradition. With GB and Youth of Today, it was kids imitating aspects of something that had happened before our time. Ray existed in that time and it was very cool to feel close to that because I still think those very early hardcore days on the Lower East Side were very unique times for the city and for music.

Although the Warzone/Gorilla Biscuits union was successful for a time, Warzone's revolving door history soon repeated itself.

Walter Schreifels: I was in Gorilla Biscuits, and Youth of Today asked me to join to go on tour. I wasn't going to miss out on the chance to tour the country. Ray was cool about it, although he was pissed at Youth Of Today for snatching me away. To be honest, I wasn't really from that world of the L.E.S. that Warzone represented. I was from Queens, and I never did dust. I think Ray knew that he could find a better fit. He was always very cool to me about it, though leaving the band was a little scary for a minute.

Arthur Smilios: I was only in it temporarily; too many other commitments. Walter and I were the scene whores, playing in multiple bands simultaneously.

With Luke Abbey staying on, Warzone recruited new guitarists Paul Canade and Jay Vento (both formerly of Altercation) and new bassist, John "Omen."

John "Omen": I met Ray through Jack Flanagan, who played guitar for The Mob. I was good friends with the Mob, and since Jack helped Agnostic Front press the United Blood 7", I was down at their recording sessions at Don Fury's, which was somewhere on the Lower East Side. Ray was a very approachable kind of guy. I remember him having that good sarcastic wit, and being a bit wild, and genuine to the core.

Ray asked me to join the band one night in front of the Pyramid Club, where he worked security, on Avenue A and 7th. There was no audition. That was the summer of '87. I believe Raybeez knew I could deliver the New York sound. I was a novice at that time; I had just bought a bass guitar a month before. I tried to play bass like Daryl from the Bad Brains and Jose from the Mob, which was all about using a pick for speed and using cords. That was the New York bass style.

With "Omen" completing the lineup, this new incarnation of Warzone released a debut album, Don't Forget The Struggle, Don't Forget The Streets. An album that easily stood alongside Cro-Mags' Age Of Quarrel and Agnostic Front's Liberty And Justice For… as one of the finest albums from the late '80s NYC scene, Don't Forget… included the Warzone anthems "It's Your Choice," "We're The Crew," "Skinhead Youth" and the mother of all Warzone tunes, the Todd Youth-penned "As One." Additionally, the chorus of the album's title track effectively showcased the hard DIY street ethic that Warzone, and Raybeez, proudly stood for: "Don't forget the struggle/Don't forget the street/Don't forget your roots/Don't sell out!"

John "Omen": There was never really any clashing of egos when we wrote music together. If there was any fighting about

music, it was minimal. Thinking back, we back, we were very relaxed about creating music together – no prima donna rock star bullshit. I had no expectations of being rock star in Warzone; it was just day-to-day. That made sense with Warzone because if we got too big, there would be nothing – this is obvious. What would we say – fuck major labels and then be on a major label? The aim was too be authentic.

Luke Abbey: We played some midweek show up at a VFW in Albany, and then went out to New Jersey for a few days to record. We recorded that entire album in one day. Every single song was done live. The whole band playing in one room, while Ray sang in a little room in-between the studio and control booth. The back-ups and a few leads were the only over-dubs. The second day, we mixed it and that was it.

I remember thinking that an opening skit was a ridiculous idea, but years later I love it. It might have been cool for De La Soul, but Warzone? Everybody wrote a different skit, and man was some of them were fucked up. Let's just say that the version on the record was about a thousand times more Disney than some of the proposed ideas.

Despite having fond memories of the Don't Forget The Struggle… experience, Luke Abbey would soon leave the group to devote more time to Gorilla Biscuits, whose own popularity in the scene was growing by leaps and bounds.

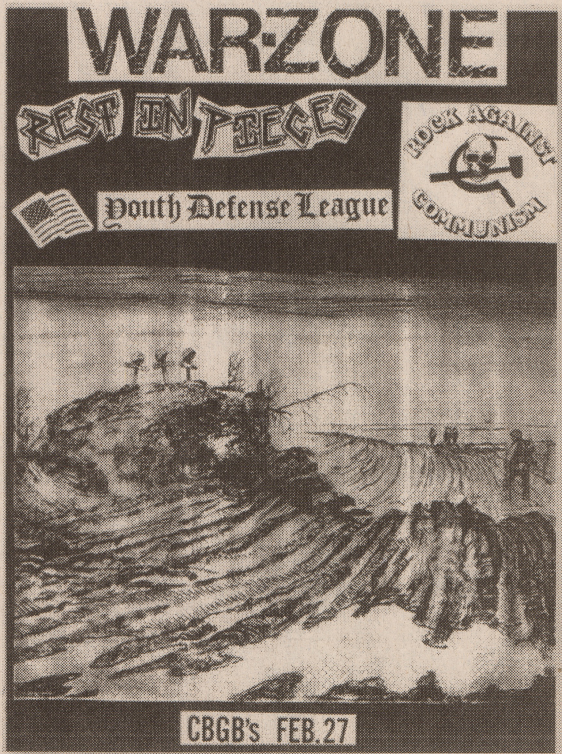
Luke Abbey: I was playing in Gorilla Biscuits and by that time Judge also, but Gorilla Biscuits was really my shit. Up until that time there weren't too many conflicts, but both bands were growing. And even though Warzone was definitely the bigger band at the time, I spent more of my time hanging out with GB. There were no bad feelings whatsoever.

There were, however, some weird vibes around the time from former member Todd Youth.

Todd Youth: I was pissed that I never got (songwriting) credit, because I had written so many of those songs. Two records later, they were still playing songs that I had written and not giving me credit. Like the Don't Forget The Struggle record…do you know how many songs on that record I either wrote the music or some of the lyrics for? It was like, "Fuck, man. Those guys are recording my shit, and I'm not even getting songwriting credit." That's all I ever wanted. I didn't want any money out of it, not like there was ever any money to have anyway.

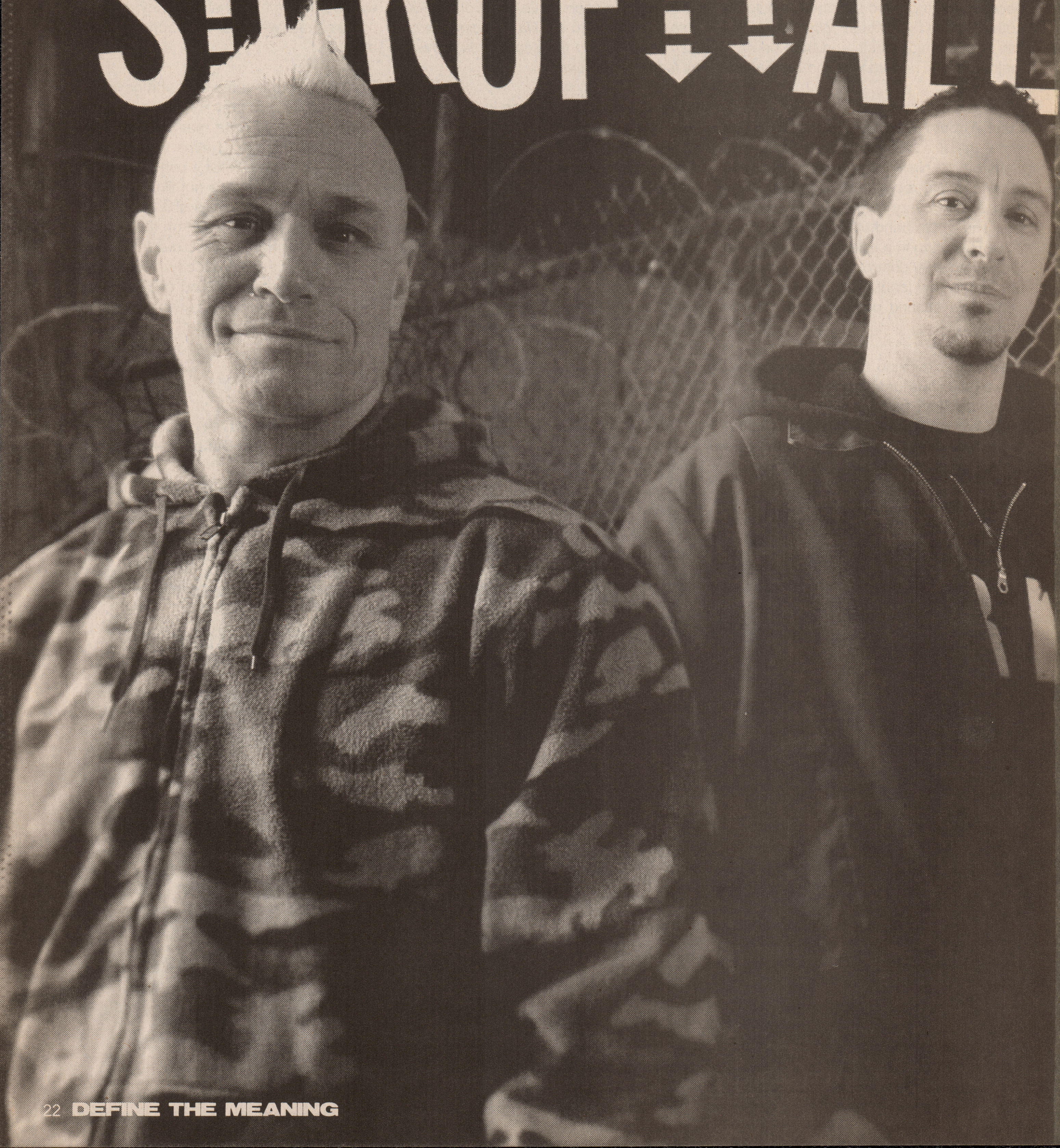
Brad had written some stuff and never got credit. Tito and Tommy Rat wrote stuff and never got credit. As a musician, and I've always felt this way, I think that's kind of fucked up. Really, what it comes down to is that's all you get. It's not like when any of us started playing this shit thought we would make money or get on the radio. It wasn't about that, but it's more the principal of it. To see somebody else's name as the songwriter, it's kind of like, "What the fuck, man? You can't even play guitar. What are you talking about?"

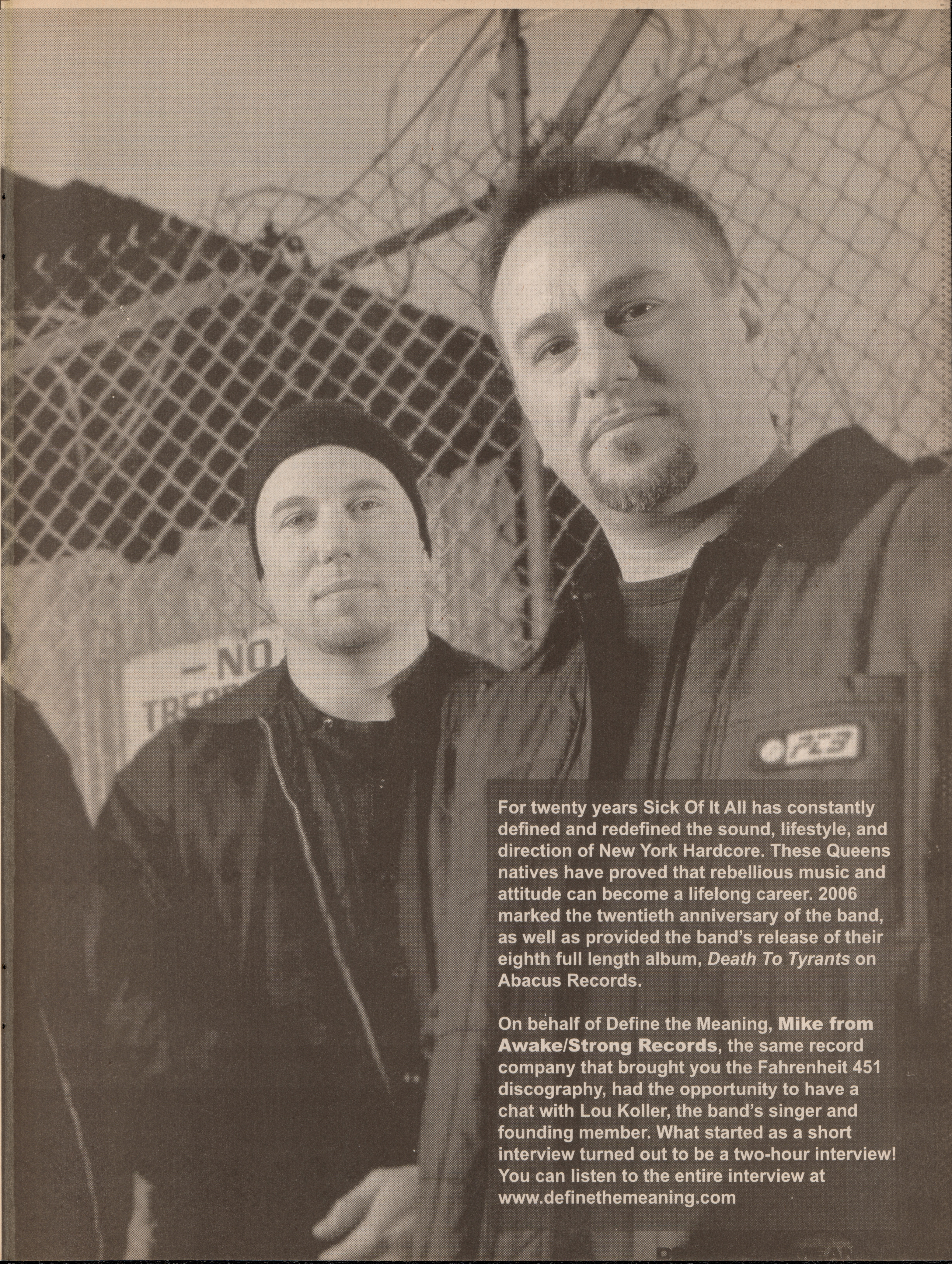
To Be Continued...
The Oral History of Warzone Part 2 will be featured in Define The Meaning Issue #5.



20 YEARS OF SPREADING THE HARDCORE REALITY

SICK OF IT ALL





For twenty years Sick Of It All has constantly defined and redefined the sound, lifestyle, and direction of New York Hardcore. These Queens natives have proved that rebellious music and attitude can become a lifelong career. 2006 marked the twentieth anniversary of the band, as well as provided the band's release of their eighth full length album, *Death To Tyrants* on Abacus Records.

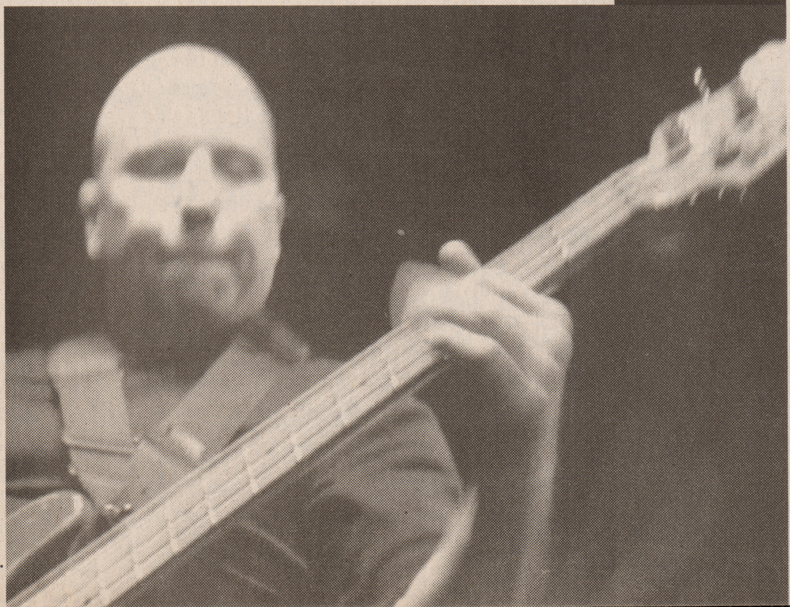
On behalf of Define the Meaning, **Mike from Awake/Strong Records**, the same record company that brought you the Fahrenheit 451 discography, had the opportunity to have a chat with Lou Koller, the band's singer and founding member. What started as a short interview turned out to be a two-hour interview! You can listen to the entire interview at www.definethemeaning.com

Built To Last

With countless tours, the release of their newest album, Death to Tyrants, their 20th Anniversary Show, and preparing the Sick Of It All tribute record, 2006 proved to be a very busy year for Lou and the band. "It was a great year, but there were a lot of things that should have happened that didn't happen," Lou commented. "We really took our time writing Death To Tyrants, and it really showed. We consider it to be our best record in years, and what Abacus is doing with it here in the States and what Century Media is doing with it in Europe helped make it even better. And with the fans, we couldn't ask for a better reaction."

Although Lou was very happy with the end result of Death To Tyrants, fallbacks surrounding the organization of their 20th Anniversary show added some disappointment. "The Anniversary show at B.B. Kings was amazing. We were thinking that no one was going to believe how good the show was. It was one of those shows where it was 100% Sick Of It All fans. There were no barricades and nothing but insanity. With 750 people there, the whole audience was louder than the band. The downside to the show was that we begged the label to film the show. The day of the show, somebody dropped the ball on the filming so we have no footage of the show." Apparently there seemed to be a miscommunication between the label and the venue, and the filming ended up not happening. Their label tried to amend this problem by offering to film their bigger European shows, but what the band really wanted was the intimate representation of a hometown show. Nonetheless, the majority of 2006 proved to be amazing for the band. "We had some amazing tours, but what stood out for us the most is how the fans and the critics reacted to the record."

> "What stood out for us the most is how the fans and the critics reacted to the record"



20 Years of Screaming

For 20 years Lou marched on screaming his lungs out for this legendary band. Lou remembers a time in the band when he could actually sing Van Halen songs, but alas the hands of time have degraded his vocal chords from so much screaming. "The way I sing is more muscular. When I sing on tour I'm fine, aside from getting a cold or getting sick. When we're off tour and I get lazy and don't practice by myself I'm going to sound so much more higher pitched during our first few shows back. The muscles in my throat would just relax and not be as strong." When Lou warms up he does actual singing warm-ups because it actually helps strengthen his throat.

In 1995 Lou took vocal lessons from a person who would go on to be Metallica's vocal coach on their last tour. Right before Death To Tyrants Lou enlisted the help of Melissa Cross, popular vocal coach for hardcore and metal screamers. "Her first experience with hardcore was when she saw Bad Brains open up for Megadeth and Slayer. When she saw Bad Brains she was completely blown away. Then when she saw Tom Araya (of Slayer) scream, she asked herself 'how do they do this?' She started studying on this and found ways to keep your voice going while screaming. Now she works with bands like Killswitch

do this?' She started studying on this and found ways to keep your voice going while screaming. Now she works with bands like Killswitch Engage and all of the 'Dying and Dead' bands…As I Lay Dying…Bury Your Dead…It Dies Today (laughs). From the Hardcore scene she helped Freddy Madball and Toby and Rusty from H2O."

The Injustice System

Sick Of It All has always written songs surrounding their political stance and feelings towards social injustice. In fact, their first recorded song was entitled "Politics" and was featured in the classic New York Hardcore compilation, The Way It Is. In their latest effort, Death to Tyrants and even 2003's Life On The Ropes, a lot of political overtones resonated throughout the songs of the albums. "I don't know how so many people can just sit there when we have someone like Bush for president. I mean you can think of what you want about Clinton, but the motherfucker had us in a massive surplus. Even with six months of Bush taking over office he had us heading into debt, and after the first year we were already in debt. Now he wants us to pay for his actions? Yeah, he swindled more than half the country into going into this stupid war."

Lou continued, "We've always had one or two political songs on every record. That was just part of being in the hardcore/punk scene. It wasn't always about screaming and beating things up (laughs). Because we listened to bands like Discharge and GBH and we've always felt like we had to write songs with political overtones. But with the last few records, it was our reaction to what was going on at the time. We were traveling all over the world so we got to experience how other countries feel about Americans and see what was going on with the United States from a different perspective."

Creative Inspiration

After writing so many albums and doing consecutive tours, what keeps Lou and the boys motivated to keep writing a new album and continue doing everything all over again? Lou credits the inspiration to going to shows. If Sick Of It All are taking a break, he would go out to shows to see either his friends play or see new bands. If he's blown away from the performance, he gets inspired to go back in the studio again just to prove to himself that the band can do something even better.

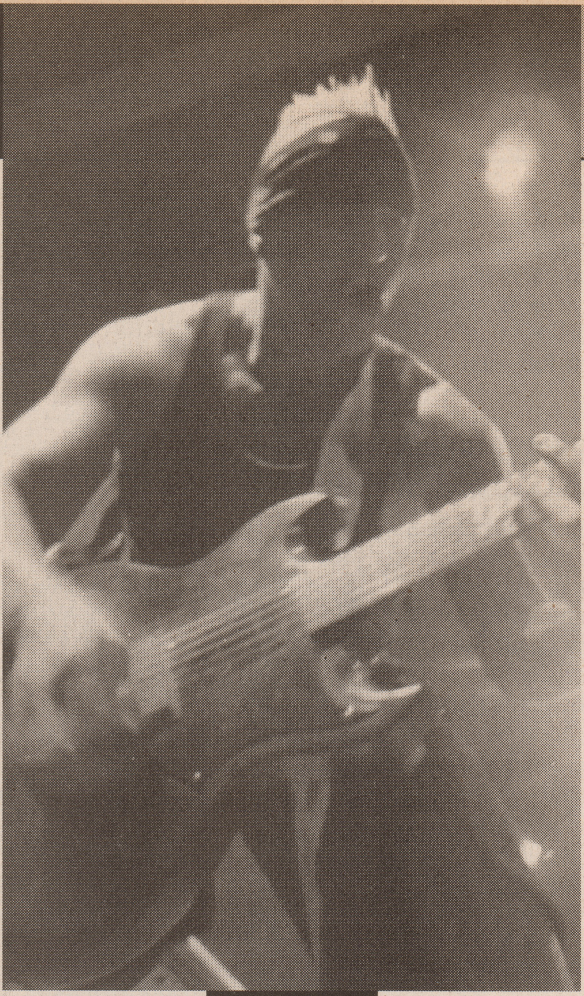
"We're not like other bands that have revolving studios to go to every time they go on tour. We come from the school of writing songs in our basement. Usually Pete or Armand tape some song ideas and show it to us at a later time."

"We still think from the hardcore mentality when we first got in to the scene- to be true and be real"

Never Breaking Up

Since the mid-to-late 80s when Sick Of It All started as a band up to the present day, so many bands have come and gone. Many bands that have toured with Sick Of It All have already broken up and are now scheduling reunion shows. "We are so grateful when people thank us for not stopping as a band. About 3 or 4 years ago the advice we got from many promoters was to break up, relax for a year, and then say we're getting back together just to guarantee so many more kids at our shows. That's just cheesy. We're dumb because we still think from the hardcore mentality when we first got in to the scene to be true and be real. If we really had broken up, I guarantee you we'd be so much more popular today than we ever were (laughs). "

"But it doesn't last, though! I know bands that have reunions that charge $30 or $40 a ticket for a venue that only holds five hundred people and have two or three completely sold out shows. What pisses me off is that these people are actually spending their hard-earned money thinking they'll never see this band



again and pay that money thinking it's not a problem. Then the next month, the same band is playing again, this time for $20…and then $15."

A lot more than the popularity and the money, Sick Of It All's decision to be straight about what they do keeps them motivated to keep the band going, and has garnered them the respect that they deserve. "We do this festival in Germany called With Full Force. It's a mostly Metal, but we've been doing it since their first one when it only had 1500 people. Now the festival pulls about 30,000 - 50,000 people a year. We did it the first five years it was around, and then we did every other year after that, and right now it's going to be about 14 years. One of the best compliments we've ever gotten is when we were told that the festival is the only time people get to see Sick Of It All. The promoters told us, 'You guys are the Ramones and the Motorhead of this festival.' When they told us that was our stature there, we were just floored."

Lou continued, "We joke around every once in a while that we had the 'Motorhead Curse'. We'd sell lots of merch, but our record sales would blow (laughs)."

"There's no melody, but just an explosion of raw energy."

Expanding the Audience

Throughout their career, Sick Of It All have teamed up with a myriad of bands to tour with. From bands like Pennywise to Dropkick Murphys to AFI, Lou and the boys forged friendships with well-known bands, many of which wouldn't be considered hardcore by standard definition. "So many bands that we tour with that people don't consider 'hardcore' came from the hardcore and punk scene. Even a lot of the metal bands that we tour with have a large hardcore fan base."

Upon the time of the interview, the band was touring with Dropkick Murphys, Boston's infamous Celtic punks. "The beauty about touring with the Dropkick's is that they get all the younger Warped Tour kids who have never heard of Sick of It All, and they mix in with the older punk and hardcore crowd that don't normally go to shows anymore. That older crowd really appreciates Dropkick Murphys bringing out Hardcore bands with them because they don't want to deal with the Kung-Fu spin kicking anymore (laughs)."

Lou continues to describe playing with bands like AFI who are more commercially successful and bring in such a drastic change from their usual crowd. "Every time we come out, it's always a sea of people with the 'deer in the headlights' look for the first few songs. There's no melody, but just an explosion of raw energy. These kids must be thinking, 'Holy crap, what are these guys doing?' By the end of our set these same kids would end up doing what we say and jump up and down. Some of these kids would go up to us after the set and tell us they have never seen a band as energetic as us before."

What's great is that people like Davy (Havok) would say on stage, 'We would not be the live band that we are if it weren't for Sick Of It All. We grew up seeing them and touring with them.' I just think it's cool that they repay the fact like that."

During this time, Lou went on a tangent to build his defense behind his friends, AFI. "We took them on two American tours, and by 1999 they were already pretty big in California and the Midwest, but had a small following on the East Coast. When they started playing their first 'rock ballad' called *God Called In Sick Today* they didn't care if all the guys in the crowd stood around staring like crazy. They just played it. To me, that's the definition of hardcore. We knew at that moment that they would end up being one of the biggest bands around. It's pretty funny up to now, their guitarist Jade always says in interviews that Sick Of It All was "one of the only bands that believed in us."

While the majority of people see so many differences between Sick Of It All and bands like Pennywise, AFI, Sepultura, or Dropkick Murphys, Lou insists that those differences just lie in the music. "Every time we hang out backstage or whatnot, we always talk about old punk and hardcore shows we used to go to; even old metal shows. We have a small list of bands that we call our real friends, and I have to tell you, those bands are so different than their fucking image. In reality they are so down to Earth."

Many times when Sick Of It All tours with major-selling acts, these bands make the promoter treat Sick Of It All like co-headliners, something that presents a humbling situation to Lou and the boys. After 20 years, there are still times that the band doesn't get treated as a veteran act. Lou jokingly states, "20 years, and all we get is three bottles of water." Still, the band pushes on knowing how much this thing means to them. "From doing this so many years, you definitely know who your real friends are. When bands and promoters reat us with as much respect as

we give them, it's naturally a great feeling."

Our Impact Will Be Felt

This April, Abacus Recordings will be releasing a Sick Of It All tribute album entitled *Our Impact Will Be Felt* that features the band's peers, both old and new, performing versions of their favorite Sick of it All song. This album includes such talents as Rise Against, Bouncing Souls, Bane, Sepultura, Madball, Hatebreed, Most Precious Blood, Comeback Kid, Pennywise, and Kill Your Idols. It also has the last song Suicide Machines recorded before their demise last year.

Last year, when the realization of a twenty-year anniversary was arriving, the band started to call other friends in bands to ask if they would want to participate in a Sick Of It All tribute album. "We know we're not a big seller, but we've been in this long enough that we hope at least our friends would be into doing something like this," Lou laughed while describing the conception of this record.

The first person they called was Igor from Sepultura. "As soon as I asked he screamed, 'Hell yeah! We want to do Scratch The Surface!' and called the song right away." He continued to state that every band they asked said yes. Some of them could not fulfill though, due to scheduling or touring conflicts. "What makes me the most proud is getting calls from bands about the record. Bands like Thursday, AFI, and Dropkick Murphys wanted to do songs but they couldn't end up doing them because of their heavy touring schedules. Dropkick Murphys was actually talking to us about covering Step Down with bagpipes. I was so excited and I'm so pissed that it never got made."

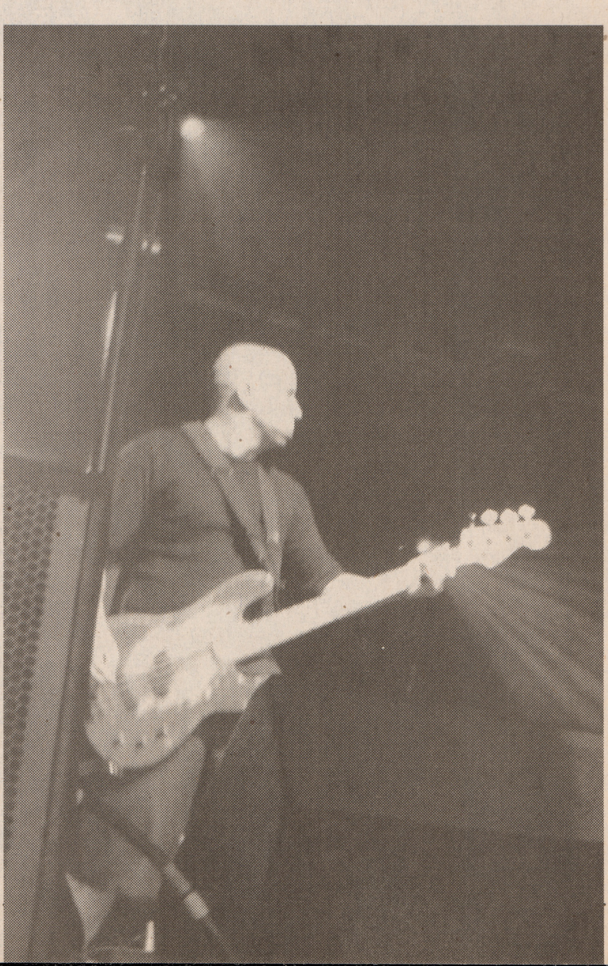
"We were totally blown away by all of the recordings. Some of the songs we just sit back and are like, 'Holy shit! they did an amazing job!' It's one of the last recordings of Kill Your Idols. It's the last recording by the Michigan band Suicide Machines. Rise Against covered "Built To Last," and the last chorus is so melodic. We laughed. Who knew we wrote melodic songs? (laughs)"

Accomplishment

It's been twenty years, and that's such a huge accomplishment with this genre of music. In Hardcore, you're in these small, smelly clubs. You meet both good people and some not-so-good people. You may get screwed some days and patted on the back other days. The same person that gives you pats on the back may screw you over another day. "We're just so lucky to find the four of us to be able to work together so well. Yeah, we get into fights like everybody else, but we never let it destroy the band. Craig and I, or Armand and Craig, or Pete and Armand get into vicious arguments sometimes. We've survived wives, girlfriends, and all the other shit that makes bands fall apart. We just know that this is all we have and this is what we love to do." Lou concluded, "We'll try to stick around another five years, and see what we do after that."

Since the interview, we found out that Sick Of It All had to cancel a number of Spring tour dates with Dropkick Murphys in America, as well as a number of dates in Europe due to Lou suffering from a back injury. We at Define the Meaning wish him a speedy recovery.

"We needed a place where people could go to fit in. That's how Hardcore really started. We just didn't fit in anywhere. We were too metal for punk and too punk for metal. We needed to make our own scene."



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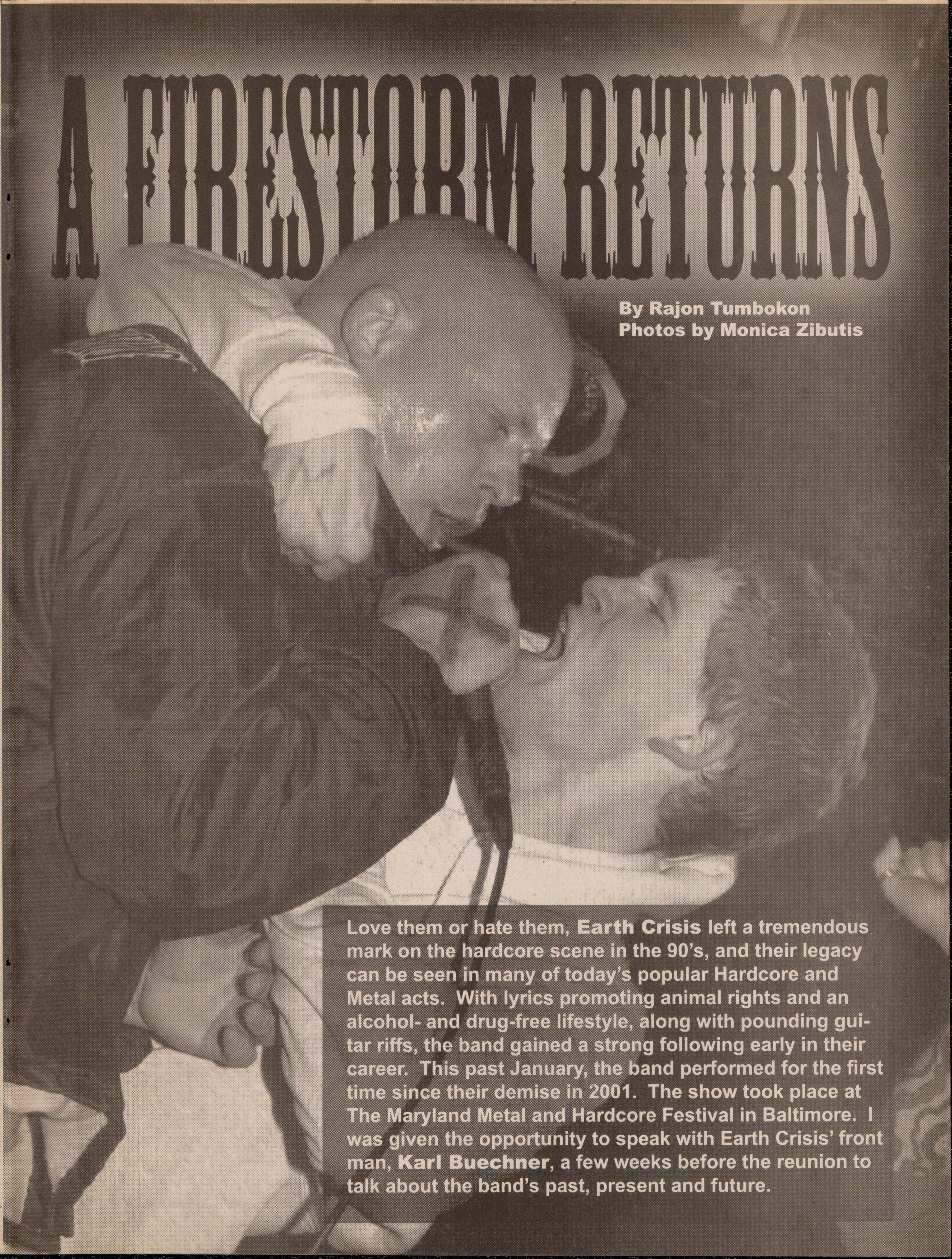
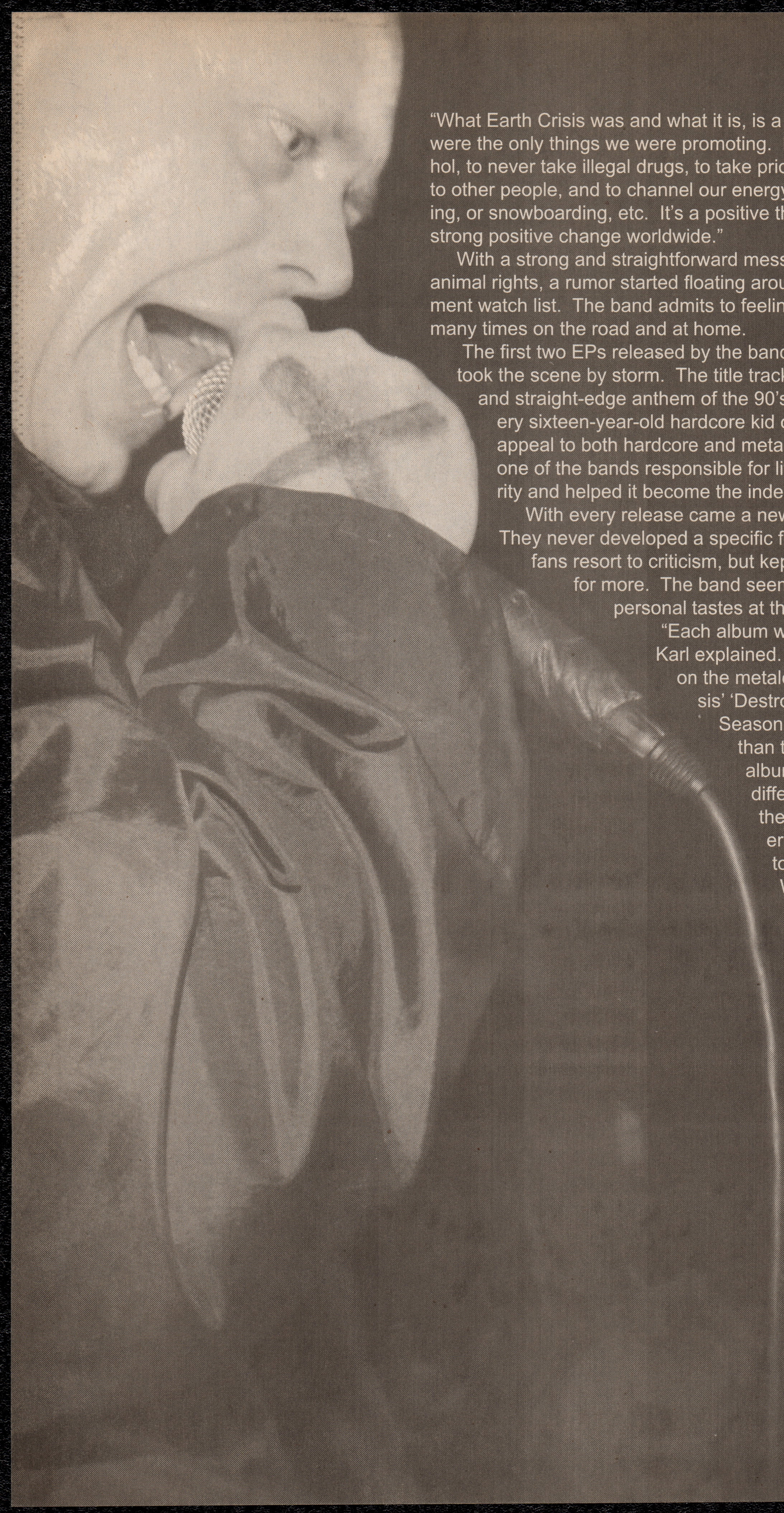


By Rajon Tumbokon
Photos by Monica Zibutis

Love them or hate them, **Earth Crisis** left a tremendous mark on the hardcore scene in the 90's, and their legacy can be seen in many of today's popular Hardcore and Metal acts. With lyrics promoting animal rights and an alcohol- and drug-free lifestyle, along with pounding guitar riffs, the band gained a strong following early in their career. This past January, the band performed for the first time since their demise in 2001. The show took place at The Maryland Metal and Hardcore Festival in Baltimore. I was given the opportunity to speak with Earth Crisis' front man, **Karl Buechner**, a few weeks before the reunion to talk about the band's past, present and future.



"What Earth Crisis was and what it is, is a vegan, straight-edge band. Those were the only things we were promoting. Living vegan, to never drink alcohol, to never take illegal drugs, to take pride in straight edge, and to forward it to other people, and to channel our energy into music, or art, or skateboarding, or snowboarding, etc. It's a positive thing. Straight edge led to such a strong positive change worldwide."

With a strong and straightforward message about straight edge and animal rights, a rumor started floating around that the band was on a government watch list. The band admits to feeling like they were under surveillance many times on the road and at home.

The first two EPs released by the band, "All Out War" and "Firestorm," took the scene by storm. The title track of Firestorm became the vegan and straight-edge anthem of the 90's and pounded the speakers of every sixteen-year-old hardcore kid on the east coast. Because of their appeal to both hardcore and metal listeners, Earth Crisis became one of the bands responsible for lifting Victory Records from obscurity and helped it become the independent powerhouse it is today.

With every release came a new sound that redefined the band. They never developed a specific formula, which at times made older fans resort to criticism, but kept newer listeners always hungry for more. The band seemed to write music that suited their personal tastes at the time.

"Each album was a different experiment for us," Karl explained. "Guitar World once did a feature on the metalcore subgenre, and how Earth Crisis' 'Destroy The Machines' and 'Gomorrah's Season Ends' were drastically different than the other albums of the time. Every album that we did sounded drastically different than the previous one. With the later albums like "Breed the Killers" and "Slither" we tried to return to our roots, musically, like "All Out War." We put in melodic singing and a metal style vocal delivery."

One thing Karl mentioned that he enjoyed most about the later recordings is that the listener can actually hear the words and wouldn't have to rely on the lyrics sheet to know the words to the songs.

IN THE BEGINNING

Karl described growing up in Syracuse as a youth full of skateboarding and music. "My cousin led the way. He was into music like Motorhead and Slayer. We were amazed every time he played those records for us. "Because of my cousin, I then went to a show with GBH from England. That show was incredible. We were so young and

were like fish in water, just splashing around all over the room. Up to now, I thought that their show was perfect. I remember we skated from our homes all the way to Lost Horizons. We were definitely high on adrenalin. After the show I bought a bass and my friend bought a drum set. We were playing music, building ramps, and skating all the time. It was beautiful… One of the best things about hardcore in the mid-80's is that it taught you that you can really do everything yourselves."

The Straight Edge and Vegan Movement

Being the frontman for two very influential vegan, straight-edge bands, Karl still keeps very involved with the current movement and spreads consciousness about the unethical treatment of animals in farm factories and slaughterhouses, as well as living a positive and "poison-free" lifestyle.

"In our lyrics we basically describe things that we witness happen to people that we care about that became alcoholics or drug addicts and give a firsthand account of how heinous their experience is and how hard it is for us to watch them suffer. We do what we can to keep that torch lit."

For those attending the Earth Crisis reunion in Baltimore, you should expect a different means of communication for their movement. In addition, Peta2, one organization that Karl highly supports, will have a presence there.

According to Karl, the animal rights movement is still going strong in the Syracuse area. Activists fly in to lead protests, and speakers from all over the world give lectures and speeches at the university. "Many of the original people involved with it are still a big part of it and still active, and are now well into their 30s or 40s."

Musical Criticism

Since the beginning, Earth Crisis have always received criticism based on the sound and delivery of their music. Since the beginning, critics have attacked the band as a "bad metal band with the facade of a hardcore band." Even as the band grew to a broader fan base, critics and fans lashed at the band for not keeping a specific sound.

Despite the backlash Earth Crisis felt in the 90's, Karl describes the band as a unifying factor in the scene,

"The hardcore scene was very factionalized in the early 90's. We bridged a lot of gaps because we toured with bands like Madball, Skarhead, Hatebreed, Candiria, Ignite, Sepultura and the Misfits. We even toured with bands like Machine Head and Fear Factory. We toured with so many bands from all of the different scenes. It's something I'm very glad we did. That's the smartest thing any band can do. See, in the 90's there was so much more musical diversity. There were more bands that weren't close-minded…Any differences in bands might not necessarily stem from what they sound like, but comes from what the essence of the band is and how they are as people individually and what are the messages that they stand by."

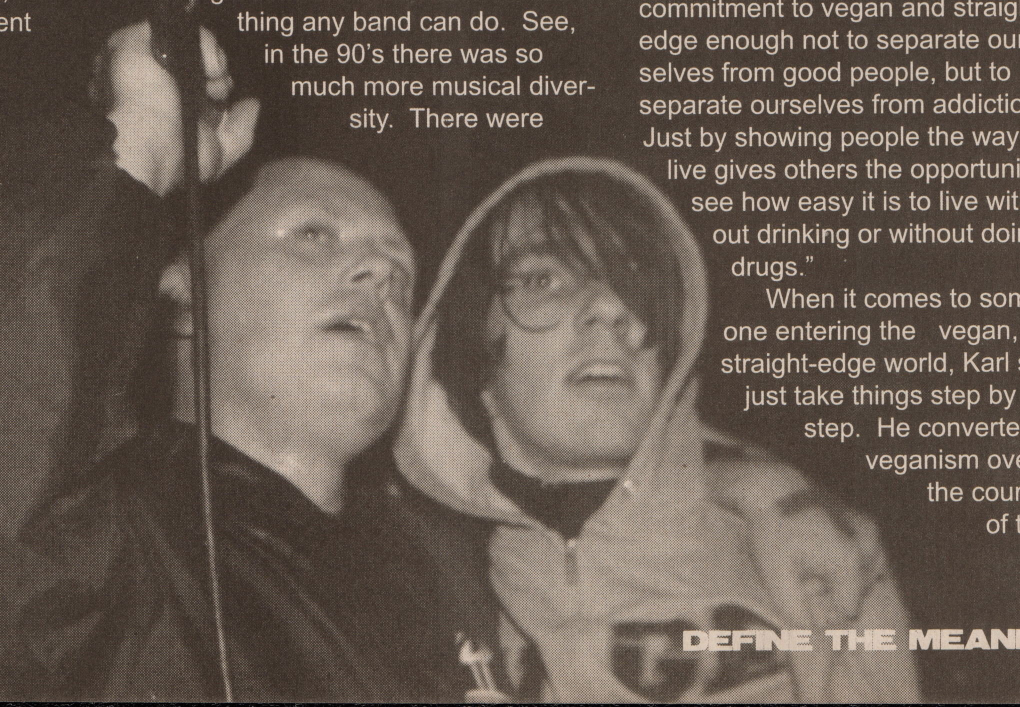
Their album "Slither" actually brought the band radio airplay and gave them the opportunity to tour with bands like The Misfits. This enabled kids who were not regularly exposed to hardcore to be consciously aware that things such as animal rights, environmentalism, and a drug-free lifestyle are out there for them.

Ethical Criticism

Because of the band's straight-forwa rd lyrics, many critics have blamed Earth Crisis for creating a violent and militant atmosphere for straight-edge youth. Karl defends the band's image by stating that he has never witnessed violence drawn from straight edge. He also admits to associating himself with many non-straight-edge individuals.

"In Freya we have guys that drink on occasion, that are not Straight Edge, that are not Vegan, but they're very good friends and they're great musicians… We're secure in our commitment to vegan and straight edge enough not to separate ourselves from good people, but to separate ourselves from addiction. Just by showing people the way we live gives others the opportunity to see how easy it is to live without drinking or without doing drugs."

When it comes to someone entering the vegan, straight-edge world, Karl says just take things step by step. He converted to veganism over the course of two



years while learning about nutrition. Seeing a nutritionist may be a key factor in leading a healthy vegan lifestyle. Karl confides that all Earth Crisis members' children have been raised vegan and have lead a healthy and nutritious life thus far.

At Large With Geraldo

On June 5, 2005, Geraldo Rivera did a feature on his show "At Large" about a straight edge gang in the Reno, Nevada area. During the show, Karl defended straight edge as a positive choice and said that the media only follows it if something negative happens. His appearance on the show lasted less than 10 minutes but left a striking impression on the host, the other guests and the viewers.

"I remember my aunt was watching the show, and the first thing she said after it was over was, 'You held your ground.' He resorted to some vulgar name-calling type stuff, and I wasn't into playing that game. I think the message definitely came across loud and clear."

For any individual watching the show, it really like two against one. Karl rebutted though, saying "Ultimately, the policeman was on my side because he realized that, on average, 99.9 percent straight edge people are law-abiding. Their parents, teachers and friends are very proud of them and get along with them fine. Of course, though, when the news covers a story like that its going to be very sensationalized." Karl has never had experienced anything like straight-edge gangs or violence. "It's something that I hear a lot about, but I've never personally seen it."

Conflicts Down South

During the 90's, there were major rumors flying about Earth Crisis and a certain hardcore band from the south. Stories circulated about "A band should make a name for themselves off of the strength of their music and the friendships that they forge on tour. The hardcore scene is a brotherhood. If there is a problem, then it should be a problem that is resolved between the people involved and not aired out for everyone to see... Hardcore bands that write negative songs about other bands are in very bad taste. Hardcore is supposed to be about brotherhood and unity, and it's just a cheap and cheesy strategy.

"The one guy who was at the whole epicenter of the problem was originally from Syracuse. He ended up down south and started dealing drugs and started to get himself into a lot of trouble. He ended up doing some time in jail, and when he got out he actually got into things like Buddhism, found some social workers to help him, and actually got himself back on track. We actually ended up hanging out with him last year... You can't forget that when people are in their 20's, you're still in

a rocky part of the road. There are certain degrees of frustration and anger. It just goes with the territory in that age."

Hardcore

Since Karl brought up hardcore so much, I decided to chat with what that word meant to him. With so much controversy and criticism revolving around his band, I wanted to know if hardcore meant the same to Karl as it does to me.

"We've got to promote this thing called hardcore the best way we can. We've got to maintain our own idealism as much as we try to encourage other people to create an idealistic view of hardcore. If people do have an idealistic view of hardcore, then they're going to play the game right. Then you won't have promoter's ripping-off bands. You won't have band's ripping-off promoters. You won't have bands ripping-off kids. Bands will stop kids from fighting. Record labels will not rip-off bands.

"By idealistic, I mean that we are different than other types of music. Hardcore is not about being tough, but actually about unifying and trying to change the course of history."

The Reunion

By 2001, the member's of Earth Crisis' lives were changing. Scott and Dennis moved to California. Ian was married and had moved to South Carolina. Karl believed that the best thing to do with the band was to leave the idea of Earth Crisis exactly where it was and to forge on with newer projects and newer bands. After their final show, at Hellfest in Syracuse, NY, the band was asked several times to play in tours or festivals, but didn't accept an offer until now. Karl attributes this reunion to Scott Crouse's younger brother and his friends.

This past January, Earth Crisis headlined the Maryland Metal and Hardcore Fest, which is the first time Earth Crisis has played since 2001. Kids flew in to attend the show from California, Canada, and even England.Karl said, "I think that enough time has gone by that younger kids who have listened to our record and have never seen us can finally get a chance."

Since speaking with Karl, Earth Crisis said they would play the With Full Force Festival in Germany this summer. At the time of this interview, it was still not known whether the band would play more shows.

Supporting a new Path of Resistance release and with a new Freya album in the works, it seemed like Karl's schedule would be too crammed to take Earth Crisis to a more serious level. In addition, Scott Crouse his time with the California-based band Isolated, and Bulldog is involved with members of Merauder and Madball in a band called Rag Men.

Karl said, "We indeed have been focused on other things. We're just going to play the show and see what happens." It's hard to believe that Earth Crisis' first EP, "All Out War," was released in 1992, and that their staple EP, "Firestorm," was released a year later.

"We're just very thankful people are still interested in seeing a band that has been gone for six years. It's amazing. Our goal was to play music and have our friends mosh around DJ's garage. It's incredible to think we took the band as far as we did and traveled every state of America. We're definitely thankful people were as receptive to the band as they were."

Brooklyn-based **World/Inferno Friendship Society** is an interesting band with an original, yet catchy-as-hell sound. We spotlight singer **Jack Terricloth** as an intelligent entertainer who puts a lot of thought and effort into what he does with this band.

By Justin Fullam

Photos by Rose Callahan

Mr. Terricloth takes his punk roots and takes them to new and exciting levels that you'll want to dance to. If you want to be a part of something that is original and fearless...and truly punk, then go to a World/Inferno show. This band has a timeless sound in my opinion, and the answers to these questions show a lot of character. If you go to one of their shows any time soon, you could be assured that it will be one hell of a night.

Some people may not realize that World/ Inferno Friendship Society has been a band for over 10 years. How do you stay together and stay motivated for so long?

We can't help what we do, I just can't stop it. It's like we're watching other people on some grainy film from under a table in an airport bar that's on fire, and the waitress just won't serve you while this couple across the room is gesturing meaningfully at you. The next morning we're covered in bruises on the floor of an unfamiliar kitchen being shaken awake by a woman in a kimono asking if we're friends of Semra's.

Is it difficult to tour with a band that has eight or nine band members?

Not difficult enough actually, so we always to try and pick up a couple of strays along the way. Want a lift?

The band has a lot of songs that mention historical figures. What inspires those songs? And what's with the Peter Lorre fascination?

After a couple of years of this alternative-lifestyle gig, a thinking person starts to look for antecedents to the kind of choices one made for one's self in history. How did Emma Goldman get by? Or Walt Whitman? Edgar Allen Poe? How did Billie Holiday deal with her day-to-day addiction? For intellectually curious lifer punk-rock types, it's hard not to be fascinated by Peter Lorre. He was kicked out of four countries and was present at nearly every flash point of the 20th century. From being born in Transylvania to running away to Belle Epoch Vienna, becoming a movie star in Weimar Republic Germany, then escaping Hitler to Golden-Age Hollywood all the while hooked on Morphine, playing almost exclusively "Kreeps" (a word he coined), he kept his sense of humor, didn't let the bastards grind him down (and those were bigger bastards than you or I will every have to deal with, Goebbles anyone?), and never gave up hope. What you gonna do when they come for you?

What's up with the material you are working on now? Is there a Peter Lorre play or musical in the works, or will it just be a record release?

We are working on a new record called

"Addicted To Bad Ideas: Peter Lorre's Twentieth Century" back with Don Fury who produced the "Red-Eyed Soul" album. It will indeed be a multi-media spectacle directed by Caden Manson of Big/Art Group and should premiere at The Philly Fringe Festival Sept. 07 then touring around the world in between our usual punk-rock venue gigs. Exciting huh? Chunksaah is releasing the record as well in the fall.

You have a very unique singing voice and style. Are there any singers in particular who influence you? Have you ever taken singing lessons?

Thanks. I tend to prefer baritones though I myself am a tenor. I like Paul Robeson, Nelson Eddy, Jimmy Roselli and of course Enrico Caruso. I did study briefly at the Mannes School of Music, mostly to learn how not to lose my voice on tour, but who can afford to matriculate anyway?

Is the song "Tattoos Fade" about your last band, Sticks and Stones?

It's not about the Sticks and Stones boys, who I love dearly, but it is the reason I left the band. I wrote that song for "The Optimist Club" record, and the kids didn't dig it all. I put it aside, 'cause you know in bands not every song gets played, but kept coming back to it every time I picked up a guitar. I continued to present it at rehearsals until finally Calello, Sticks and Stones's drummer, said, "we're a punk band – why do you want to tarantella so bad?" At which point I thought, "why not both?" and I knew Inferno would have to be formed.

For those of you not lucky enough to be of Italian descent, the tarantella is a traditional Sicilian folk dance. You know, the kind the old folk would bust out at weddings and pit fires passing around wine and dancing in a circle. There are also Neapolitan, Apulian and Calabrian variations. It's the kind of music I heard growing up, so it seemed natural to kick it around on the guitar once musical proficiency kicked in.

I know some bands make a big deal about ethnic roots and what not, but that's pretty close to dumb if not actually. It's your choices and actions that make you who you are, not where your parents are from or what crappy state you had to suffer through high school in. It was an accident being born; becoming punk rock was an idea.

So do you really hate California?

I hate the Entertainment Industrial Complex, which smacks people down for not being rich, privileged and beautiful, for being a dress size too big and half-a-shade too dark. You can call that Hollywood. I hate Hippies and institutionalized counterculture. You can call that San Francisco. I hate Ronald Reagan, Richard Nixon and Pete Wilson. You can call that Sacramento. You all deserve Schwarzenegger.

How did your shows that you played with Lifetime in February go? How was the crowd? Did you have a history with Lifetime in the Sticks and Stones days?

The Lifetime dates were great. It wasn't that long, but all the dates sold out – they don't' drink really, so we got most of their beer.

I knew Ari from when he was booking Middlesex County College back in the day, Dave Palaitis from his time in Johnny X's Conspiracy and Dan Yemin, in addition to having been in Kid Dynamite, is also a proud alumnus of Westfield New Jersey High, which our own Sandra Malak and Greg Daly also attended along with long time crank Jon Hiltz. It's who you know in show biz.

Since your band has a lot of members, it must have been hard to find new members with line-up changes in the past. How do you feel about the current line-up? How do you all get a long?

At the risk of sounding flip, if this were all that arduous, we wouldn't do it. It's been a gift, an honor and a moral imperative. The correct people have always presented themselves just when we needed them and we've never taken a single step backward. We write the music together and split the royalties and show geld right down the middle, get drinks after rehearsals and hang out in a gaggle at the punk shows.

I like the fact that you are a punk-influenced band that is original and doesn't

sound anything like most other "punk" bands of today. How did your sound come about?

You can't keep listening to the same kind of music you got off on in high school. You can, however, keep the ideals and friends you that inspired you growing up. Punk is as punk does – we do.

How was your experience with Gern Blandsten Records when you guys first started out? How is your experience now on Chunksaah records?

Gern was great. I know Charles Maggio (cappo of Gern) from Rorschach and later worked with him at Reconstruction Records – a co-op record store of his design in Manhattan – in the early 90's. He was the first person we sent tapes to when Inferno started doing singles. There were never any contracts until that band The Liars screwed him over (what ever did happen to them? Fucking hipsters). We did two albums and a singles collection with Gern then decided to start licensing the new stuff out to other labels (workers taking over the means of production and all that) and there have certainly never been any hard feelings – I went to Charles and Jen's wedding! Chunksaah has been a step up, bigger tours but smaller slots. Kate is a better cook than Charles but is vegan – don't think that every step in success doesn't involve compromise!

Your fans are known to be very enthusiastic at your over-the-top shows. Do you have any crazy show stories that you'd like to share with us? Have you ever been banned from a venue?

There's been a lot of "you'll never play in this town again!" type of stuff, but we're always back the next tour. You don't blame a cat for chasing a mouse. People who don't like other people to dance usually have unsatisfactory sex lives and aren't going to be happy no matter what we do, and even the most hardened, thick-necked bouncer can see that what we do makes the world a more expansive place. So no, there's never been any place we've never really been allowed back into. Besides, the bar receipts are always so huge that by the end of the evening all is forgiven.

Can you tell us about the annual Hallowmas show that you put on?

If you are the kind of kid that can hang with The Inferno, Halloween is your favorite holiday. And if Halloween is your favorite holiday, Inferno wants to do something special for you. Very special. Not just a gig, not just a party – an experience, a ceremony, a goddamn justification for extreme lifestyle choices, hot-wired nervous systems and fastidious decadence. You've got the tux now don't forget the chaos. You can see why we are the band for you.

"YOU CAN'T KEEP LISTENING TO THE SAME KIND OF MUSIC YOU GOT OFF ON IN HIGH SCHOOL. YOU CAN, HOWEVER, KEEP THE IDEALS AND FRIENDS YOU THAT INSPIRED YOU GROWING UP."

Do you have any personal favorite songs from "Red-Eyed Soul"? Which songs off that record do you like to play live the most?

You know, even though we are not supposed to be, I have been finding myself very sentimental lately – getting misty eyed during car commercials, dialing up long-disconnected phone numbers – so I've been favoring the more nostalgic tracks on the record like "Let's Steal Everything" and "Me V. [the Angry Mob]." Remember the fencing and the street fights? One midnight to the next and you and me ain't been asleep really for a week. Miss you girl.

I noticed the banner on your myspace page that said, "don't forget the struggle, don't forget the streets!" Are you a big Warzone fan? Were you into a lot of NY hardcore back in the day?

We did get a few raised eyebrows over that. Raybees and I were tight, and I think quoting him on a World/Inferno record is perfectly appropriate. What I like most about it is that it might hip a few kids my age who think they have grown out of the scene that there's still shows to come out to and people who will know what the hell they are talking about.

Don't write books about it, get out of the house!

TAKING OVER INTERNET RADIO

Even if you have never listened to his punk rock show you've heard his name. DJ Rossstar is well known for is famous personality and history within the Alternative music scene. You can listen to his shows on Wednesday and Thursday nights from 7-8 PST.

BY KAREN MITCHELL

Let's go back in time.. It's 2002 and you're studying at the American University...how did the idea of you doing an online radio show come up?
The idea of my own radio show began way back in 1994. I had just become a fan of punk bands like Green Day, Operation Ivy and Screeching Weasel and wanted a show that I could listen to in which I could learn about other punk bands and be able to send in my own questions for the bands to answer. To my knowledge, nothing like this was ever created. I chose to go to American University because they have a good Communications program and I was told they have an amazing radio station. Once I got to AU, and had the equipment in front of me, I was finally able to make my dream a reality. I had loved introducing people to music I enjoyed and now I was able to do this on a much larger scale. Thus, the show began in September of 2002.

Was DJ Rossstar a name you had in mind and what's the story behind the three S's?
I didn't really have a cool DJ name in mind. One day in class, my girlfriend at the time, typed Ross Star into my cell phone, similar to Rock Star. Visually I thought it looked cool and so that was the name I chose. The 3 s's confuses people who don't know that my real name is Ross but it makes sense if you separated it. 2 s's would be Ross Tar, which is an ugly name.

What were some of your goals when you first started your punk rock show?
My first goal was to try and get as many music fans as possible to listen to my show. I knew what I was offering was quality but I had to go out there and promote relentlessly which is what I did. Another goal was to interview bands that I enjoyed and also bands that I knew other people would enjoy. My MAIN goal was to be able to connect the fan with the musician in a new and direct way, which I have achieved.

How long did it take for your fan base to grow?
I started with probably around 200-300 listeners a show. Websites like absolutepunk.net and punknews.org helped out a lot by promoting my show and the guests that were going to be on this week. A few months later it was 500 people, then 1000, then 5000 and now 10,000+ a show.

How did you go about promoting your show?
To this day, I am very involved in promoting my show. I answer all of my own Myspace emails, Yahoo emails and Buzznet emails. It is important to interact with my listeners. They can IM me anytime of day at my screen name: Staridobi. I promote the line up for each week's shows on various punk news websites, my Yahoo Group and the social networking sites I belong to. Plus, the bands that are on the show post their own Myspace Bulletins about it, thus bringing in traffic from their end as well.

How did your first few shows go and what kind of artists did you play?
My first few shows were great! My first 2 studio guests were Home Grown and Over It and I felt very comfortable doing the interviews live on the air. I don't remember what I played but I am guessing some of my favorite bands like Green Day, Goldfinger, New Found Glory and Suicide Machines.

Did it ever become over whelming knowing that thousands of people were listening to you each week?
No. I love it. That is what drives me to this day. Being able to talk with bands in the comfort of apartment and watching 1000's of questions pop up on the screen at once. You never know what questions are going to be asked or what story the band is going to tell. Every show is different and I love the interaction! I love making sure the listeners know THEY are part of the interview as well.

How long after you started your punk rock show did Tom Cheney notice you?
I believe Tom noticed me from the beginning. We were both in DC. Both interviewing the same bands. He was always very nice to me and even came to watch some of my shows. On my FINAL show at AU, he offered me the gig with Idobi and I was psyched! Idobi Radio is listed on I-Tunes under Radio and already had a huge following! I immediately said yes and a few weeks after began streaming my show on Idobi.

For those who don't know much about Havoc TV. do you want to explain to people what you do with them?
Havoc TV is a Video On Demand Channel. Across the USA, on almost every cable provider, Havoc is available for viewing 24/7 for FREE! To find it, go to the video on demand channel, click on Music, then on Havoc, then on DJ Rossstar. Havoc comes to my radio show once a week and films it. After the show, we do a separate exclusive Havoc TV-only interview. Havoc then edits the episode together and puts it up on VOD for your viewing pleasure. Now you can see what goes on during my show! Find out more at www.havoctv.com

Do you ever find it hectic working with Idobi.com and Havoc TV?
No way! This is my career and what I want to do for the rest of my life! In fact, starting in 2007 I will also be hosting a new show on Directv101. This never feels like "work" for me. This is what I love to do.

Can we expect do hear you on Sirius Radio one day?
I hope so. I would like to be in as many places as once. I want to be known as a great host.

What plans do you have for 2007?
I have accomplished so much in 2006, which I cannot wait for 2007 to begin! With a hosting gig on DirecTV, my Havoc TV show and my radio show, I am excited to think that it can only get bigger from here! Better interviews, Bigger guests and more listeners/viewers!

C...RAP
YOU BETTER ASK SOMEBODY
FIVE THOUSAND YEARS FROM NOW WHEN THEY UNCOVER THE RUINS OF TODAY WILL THEY SAY MUSIC PLAYED A MAJOR ROLE IN SHAPING SOCIETY AND CULTURE IN THE EARLY 21ST CENTURY?
OR WILL THEY SAY IT JUST SUCKED?
C-RAP.COM

Interview Ill Bill

By: Armando

How do you feel about the state of hip-hop in 2007, and the future ahead? How do you feel it's changed since its inception? Do you think fans and artists respect hip-hop's origins, when most current, popular hip-hop is themed in flashy subject matter?

I don't think It's being repped correctly by a lot of the so-called rappers and DJs at the forefront. Hip Hop needs to be respected a bit more internally. The outsiders give Hip Hop more respect than the so-called stars of the culture. Grandmaster Flash and The Furious 5 just got inducted into the Rock & Roll Hall Of Fame. That's a good look but when you turn on Hot 97 and they introduce a Fabolous song as "Old School" it bugs me out. I love the fast pace of Hip Hop and the way the culture resets itself and stays fresh and new but the double-edged sword is that plenty of relevant music is being ignored and fast forwarded and a lot of the shit that gets the staying power is the safe, watered down stuff. I ain't down with that.

What MC's made you want to pick up the mic, and why?

LL Cool J inspired me to write my first rhyme ever. Why? Cos his shit was hardcore and it was fresh! And I wanted to impress this girl named Carolyn that sat next to me in class and she loved LL.

You just had a baby girl, and were recently married. Do you think that will soften your lyrics a bit? Besides the obvious impact, how else has it affected your life? Has it changed how you look at life?

Soften my lyrics? No. Broaden the scope of what I'm talking about, yes in a big way. Since Riya was born my outlook on life has totally changed. Friends of mine that have kids told me that this was gonna happen and I dug where they were coming from but until I experienced it for myself, I didn't really know. The main difference is that compared to hers, my life is expendable. Hers isn't. Up until she was born, I didn't even think about shit like that.

You started out in the thrash/hardcore scene, playing bass for Injustice. Do you still keep up with metal and hardcore? Do you have any current favorites? What attracted you to hardcore and metal?

I don't listen to too much the new shit. Not full albums but I do check out new bands on Headbanger's Ball and Youtube. I like the progression Slipknot has made since working with Rick Rubin. I wanna see what he does with Metallica. I dig Madball, Hatebreed, System of a Down. Slayer. I guess those aren't new bands. I'm kinda old school.

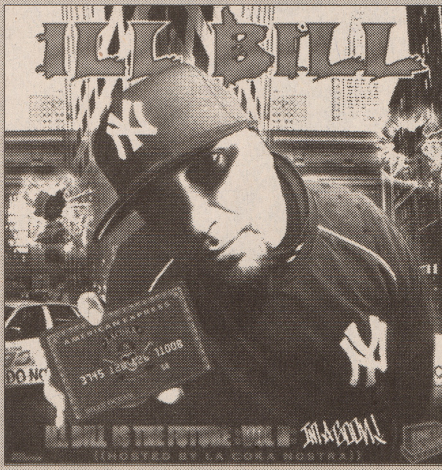
What are your top 5 metal bands? What are your top 5 hardcore bands? Who are your top 5 MC's?

I'd say Metallica, Slayer, Motley Crue, Maiden and Sabbath, but KISS is my favorite. For Hardcore, I love Bad Brains, Suicidal Tendencies, AF, Cromags, Madball, Skarhead, H2O, Hatebreed, too many great bands to mention. Same with MC's. Ghost, Raekwon, Nas, on some old school shit Rakim, KRS, G Rap, Geto Boys, NWA, Public Enemy, Run DMC, Beastie Boys, shit like that.

You're in a new group called La Coka Nostra? What's the story behind that group and how did you get involved? When can we expect a full-length record and tour?

It's this dope thing of ours. Danny Boy put me down with it and it's our new group. The other guys in the group are Everlast, DJ Lethal, Slaine and Lefty. We're finishing up the album now. We already have over 30 songs. For now we are doing random spot dates to warm up and once the album drops we will do a world tour.

What are your thoughts on the current U.S. Administration's attempt to control and oversee every aspect of our personal lives?



We could talk about this for hours. This current administration in particular is fucked in the head. The double edged sword of course is there's no other place I'd rather live. As long as Hawaii is still a part of the U.S., I'm staying.

Do you really think the C.I.A. is trying to kill you? If so, how do you think they will get you?

The C.I.A. thinks I'm trying to kill them now.

If you could pick one MC to do a song with, who would it be and why would you pick that specific person?

I'd pick two. I wanna do a song with Billy Danze and Bushwick Bill about a three billion dollar heist.

You have a brand new deal for Uncle Howie through Warner Bros., and are writing a new record. What can we expect with the new album? Any special guests?

The new album is almost done. It's called "The Hour Of Reprisal" and I'm in the mixdown process right now. As far as what to expect, expect the unexpected. This is more of a solo album than my last one. I produced over half the album and that motivated me to make the lyrics less about everything else and more about me and my life. I got to work with my brother Necro on this album too. Muggs and Lethal represented. I've got Bad Brains on the album. I've got Raekwon. I've got B-Real, I've got Tech N9ne, I've got La Coka and Psycho Realm and all the usual Uncle Howie people on this one. None of that has changed.

Tell me one wild story from the road.

I met my wife on the road and if I told you that story, I'd have to kill you.

Who would win in a battle…

Jay-Z or KRS-1 - **in 1988 KRS would win, today I don't know**
Rakim or Nas - **in 1988 Rakim would win, today Nas might**
Star Wars, Empire Strikes Back,
or Return of the Jedi -
Empire Strikes Back
Kreator or Possessed - **Both**
Chinese or Spanish Food - **Both**
Lamours or Lamours East - **Lamours**
Weed or Booze - **Weed**
Dominican or Puerto Rican girls? **Both**
Madball or Leeway - **Both**

What's your opinion on the "White Rapper Show"?

Funniest new show on TV.

Hip-Hop shows have been known to be sub par, at best.In your opinion what do you think is lacking in hip-hop shows?

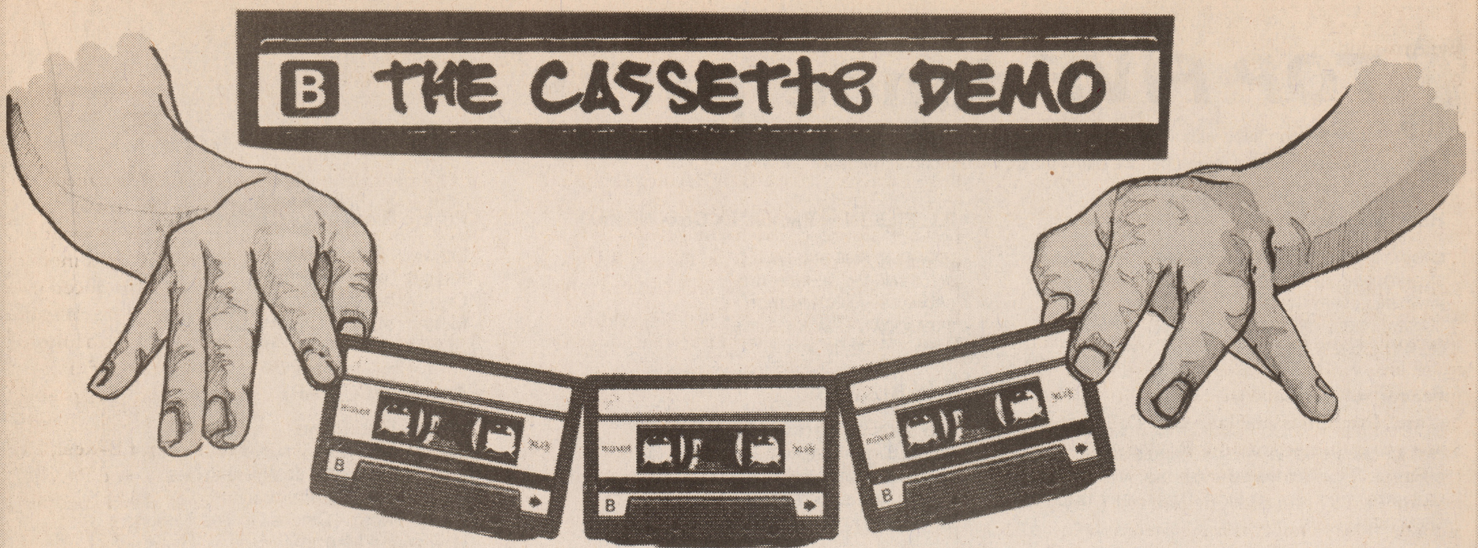
Energy from the crowd. Involving the audience in the show is what's missing. We do our shows like they did em back in the day. Good vibes and raw energy.

What new things can we expect from Uncle Howie Records? What new artists are you working with?

Aside from my new album and the LCN record, we're working on Sabac's new album and a DJ Eclipse DVD.

Any closing words, shout outs?

Yea, Thanks for the love. Good Shit happening this year. Look out for it all. Peace.



The cassette demo was an art in its own right and not only have we seen it all but vanish years ago, its departure was dear and what it represented is truly missed and missing. Though the cassette may be long dead, the scariest part is that the demo is too, no matter what the medium.

The demo phase of a band is the first small step in making music and recording it, ever so vital to their growth and existence. Cassette Demos… Cheap at home basement or project studio 4 track recordings, better than half the shit I hear today online, with no real mix down or post production, let alone mastering and the like that seems commonplace thanks to pro-tools and all the accessible, affordable home gear available these days. But for real, the demo is a dying vital stage in any bands existence and development. A stage that if every band had to endure, like us and that of old, would probably never make it through. It's just too easy to put out an alright record and release on CD.

On another note the CD demo just never had the compact rawness and shite decibel range the classic cassette demo tape possessed, it couldn't be slid in a pocket the same way or even charged a buck for. Cassettes demanded real time recording and duplication, button cueing, copy machine expertise and origami type discipline to fold your booklet just right, keeping the binding type perfectly visible and shit. Not to mention CDs and burns are just so disposable and cheap and easy to make that its like, "I just threw these together on my way out to the show."

Is it just because we are so accustomed to getting them for free? This act of desperation sends a message and if you can't put some value on it how can you expect anyone else too? The day of the demo tape is dead and myspace may be filling the void the CD never filled when it came to demos but it truly lacks the spirit of the classic cassette demo.

Lastly there are bands with raw songs all over myspace that aren't even bands yet, uploading roughs and shit, as they hustle for a singer and a bassist. They just can't wait to post and let the world know what they got cooking. Why can't they just wait to actually have a full band…Unreal. Go write some songs and go play some fucking shows and be a band before you drop some shit on me. Let this be a tribute to the dearly departed and sorely missed cassette demo, as I know it would have weeded out a whole bunch of C…RAP.

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TOP FIVE dance parts

(not to be confused with mosh parts, breakdowns, or anything related to the aforementioned... remember, we didn't mosh, we danced at hardcore shows)

Hoya (Madball)

CRO MAGS...INTRO ..AGE OF QUARREL
BREAKDOWN...SICK PEOPLE
RAWDEAL..EVERYTHING!!!!
SLAYER..ANGEL OFDEATH
LEEWAY...RISE N FALL

Ryan (From The Chest)

Blacklisted- Finding Faith: Something about that chorus groove when Georgie sings "Here it comes again, that familiar feeling, almost tastes like hate" that hits me with rage every time I've seen them.

Blood For Blood- Cheap Wine: Bar none, the soundtrack to total debauchery. I've found myself destroying personal possessions in the comfort of my own home at least 12 times. Also is the song most frequently played while Lee Roundhouse & I are drunk driving.

Donnybrook-What's a little blood: The lyrics alone should make you move your ass. Who says core can't have groove? Let the blood & sweat wash away the troubles we face in everyday life. Enough said.

The Killer-You ain't got a chance in hell: Last 10 seconds is tougher than a whole full length from Hatebreed. They will eat you alive!!!!!!!

Minor Threat-Salad days. Listen to it. Try & give me a reason why you shouldn't destroy everything. On to greener pastures, the core is getting soft.

ILL BILL (Non Phixion, La Coka Nostra)

LEEWAY - "RISE AND FALL"
BAD BRAINS - "RE-INGNITION"
CROMAGS - "MALFUNCTION"
BREAKDOWN - "SICK PEOPLE"
BOLD - "WISE UP"

Toby (H2O)

CRO MAGS WE GOTTA KNOW INTRO
GB HOLD YOUR GROUND
MADBALL PRIDE
KILLING TIME BACKTRACK
MINOR THREAT BETRAYED

Shane Merrill (The Killer)

Cro-Mags-Crush The Demoniac
Madball-New York City
Life Of Agony-This Time
Hatebreed-Filth
Tie: Biohazard-Punishment & Anthrax-Indians

DMACK (C...RAP)

Leeway-Rise and Fall
SOIA-GI Joe Headstomp
Slayer-Angel of Death
SOIA-Jive Turkey
Eric B & Rakim-Know The Ledge

Jeff Perlin (Breakdown/Slumlords)

Blind Justice - AF
GI Joe Head Stomp - SOIA
Right Brigade - Bad Brains
It's The Limit - Cro-Mags
In The Navy - The Village People

Puerto Rican Myke (District 9)

Leeway - Rise & Fall
Killing Time - Backtrack
Cro-Mags- We Gotta Know
Murphy'sLaw – Crucial BBQ
Slayer – Raining Blood

Armando (C...RAP)

Leeway-Rise & Fall
Cro-Mags-We Gotta Know
Sick Of It All-GI Joe Headstomp
Bad Brains - Re-Ignition
Celtic Frost - Circle Of The Tyrants
Honorable Mention: Madball-Heavenhell

Chaka Malik (Burn/Orange 9MM)

ABSOLUTION REVEALING THE PREY
LEEWAY INTRO (RISE & FALL)
AGNOSTIC FRONT VICTIM IN PAIN
CROMAGS INTRO (WE GOTTA KNOW)
BAD BRAINS SUPERTOUCH SHITFIT

Paul (KYI/None More Black/Deathcycle)

Cro-Mags: world peace
Carnivore: ground-zero brooklyn
Madball: new york city
Leeway: rise & fall
Merauder: life is pain

DON'T HANG IT ON A CLOTHING LINE, JUST HANG IT UP!

Yeah we know. You were there back in the day and the band was huge and there are like 8 glossy zines and a couple hundred DIY websites with punk in the name romanticizing a day in which your band did in fact peak and are dedicated to highlighting what all the old original dudes have going on and you might as well claim your unequal fair share of being 'there' and capitalize on that 'way over' mediocre success the band had in '94 (back in the day). After all there is a market and a semblance of a scene and a culture all these mags with punk in the name are about, though it's more scenester than anything at this point. They are perfect forums to pose, posture, display, and push your "big idea". You are creative, an artist, are old school, the band still rocks it, and has lots of fans, I mean you couldn't believe that 34, 247 kids still gave a shit about what you were doing in your late 30s either until myspace. Of course they are going to like your stuff, you still rock out a few Warped dates a year, drop a record here and there, you are still culturally relevant, you still relate to the kids and they to you and your music, new and old. Then you got those couple of side projects too that you continue to reinvent yourself through and stay in touch with the kids, dabbling in a little hippety-hop in the hardcore.

So, you launch this shit with that t shirt line you envisioned years back with those few, really original, designs, and it is a natural progression, you have always drawn a little and had fashion sense. All those Punk glossies are doing pieces on what every other washed up punk rock singer and his wife are doing these days, and you aren't even that old or washed up. (34, 247 agree) You are someone and have a platform, a market and a culture to hit, old school in this beast, you stylish hardcore punk, now punk rock DIY entrepreneur. You can get featured in Punk (fill in the blank), put shirts on all your cool "still doing it" friends and watch the kids hit Interpunk, Smartpunk, Punkutopia, Absolutepunk.net and start consuming at myspace too no doubt. Your friend is getting you a meeting with that hot topic dude too. And don't forget your kid with the very unique name as you will run a few of the designs in kids sizes and get into kids clothes with your wife and her lame tat art too as that is a great market to break into; kids punk rock clothes.

You starting a clothing line only proves it ain't about the music and a lifestyle, but a fashion to sell. Please don't hang it up on the clothing line, just hang it up. Get that t-shirt out of your system and call it what it is...OVER. Green Day and his wife have it covered.

Interview with 10,000 Marbles of Fucked Up

By: Shane Gill

Why, when and how did Fucked Up begin?

We wanted to be in a band. We were bored. We started practicing I think in the summer of 2001? I can't really remember now.

The band members go by stage names. Can you go over them and give some background as to why?

That's what punks do. Its like most of the shit we do, we try to hide it behind this layer of confusion. I don't want a million people knowing what my real name is. As soon as we started getting real press, our real names came out and that's when the problems started.

Some of the songs on Hidden World suggest an Oi influence. How did the street punk of the early 80's influence a batch of young punks in Canada? How did you reconcile with the murkiness of the message in the bands from that time and place?

I could care less about what a bands message is. I'm not stupid, I'm not easily swayed. I like hard music, and yeah there is obvious street punk and oi influences on our records. I'd say less on HW but more on Litany, but yeah. When I sit down and actually try to write a song in a particular style, it's always hard street punk, like BLITZ or what have you. Last New Years Eve we did "New Age" with Fat Bob on vocals in London, it was great.

With the music industry shifting from full lengths into the singles culture of itunes and ipods, why did Fucked Up choose to embrace vinyl for releases? Was it a nod towards the days of vinyl gone by, or have you as a band equated obscurity with radicalism?

Well, I mean it was a nod to the last great age of the single. Most of my record collection is in the form of singles. I mean we've answered this question a million times, it's not a secret. With that in mind we're gonna release a record that only comes out on a memory stick. Plus we just released an 8 track version of hidden world. I think at this point it's obvious we're not going for obscurity.

In "The Line", you guys go after Billy Talent and claim that in reference to the band's fan base: "People that like you are worse than Nazi's." and "They can eat my shit." How has Billy Talent or their fans responded? Do you worry that with statements like that; you are in fact estranging young kids from getting into the scene you're from?

We can't really talk about that now. We settled it. Their fans I guess were pissed? We don't feel responsible for the scene we're from, it isn't our job to ward kids in or away from it. All too often, bands coming from the DIY scene tend to implode upon departing obscurity.

Now with your record receiving rave reviews and constant touring, what will happen to the band if you guys start to broaden your fan base? How will you reconcile with having some of those same kids who listen to Billy Talent coming to your shows?

Well, we can only really do what we're interested in personally. We turn tours down all the time, like almost once a week. We're gonna go at our own pace, and play it safe to survive. This band was really never meant to leave Toronto, so we've already had plenty of experience dealing with growing pains. We do what we think will be fun, and aren't really making decisions based on what's best for our popularity at this point.

MTV recently filmed a Fucked Up performance that went awry. Being the kind of band that you are, I can only imagine that day to have been surreal. Can you give us some insight into what happened? And most importantly, did Henry Rollins approve?

I don't think it went awry. They knew what they were going to get, that's why they asked us on. It was the best attended live show for them ever. It received more downloads and shit than any other clip they've put on their site. We gave them 10 minutes of compelling and interesting television, which is hard to manufacture for free, so I think they got what they were looking for. We only met Rollins for a few minutes, but I think he had left the building by the time we finished.

Is it a coincidence that most of your singer's onstage self mutilation with bottles or injuries occurs in countries with a solid healthcare system such as Canada? Will we see the same behavior when the band plays in the United States, or East Asia?

Ha-ha! Nah, he does that everywhere. The cuts don't go deep.

What does the future hold for Fucked Up?

Lots more records or maybe not that many more...

You Ain't That Kool

10 terms I really don't need to hear anymore, you ain't political, involved or changing shit. The way you speak further de-motivates people to get involved with your snobby self indulgent supposed cause.

1. ***Activist*** – thanks for being so active, its obvious it made a difference last election
2. Here's a new one that doesn't reek "***Artivist.***" Whatevs.
3. ***DIY*** – why don't you do just that and leave us the 'eff alone
4. ***Artist*** – believe me you aren't one, and trying your hand as you think your person is creative doesn't make you one
5. ***Independent*** – not cool, interesting or different anymore - meaningless
6. ***Indie*** - used in regard to music, bands, labels, art, artists, groups, venues, collectives, etc.
7. ***Zine*** – might as well try that, as the band and the merch company didn't fly
8. ***Cooperative*** – stop thinking you are a part of anything
9. ***.org*** – snobby mother fuckers just too good for .com
10. ***Punk*** – stop saying it!

You may EBLAST this list to your friends and... and term 11 is born; ***EBLAST.***

You're a fucking EBLAST.

C..RAP

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You Better Ask Somebody

VIOLENCE AT SHOWS

This topic has been hotly debated by every single generation of hardcore kid. With every new batch comes the new theory on why violence seems to plague the worldwide hardcore scene. Trust me, when I was a kid I engaged in the same type of rhetoric. Be it the term "kid" should be used very loosely as quite a number of adult men engage in this foolish ritual or rite of passage.

A little background on me before I dive into the subject matter. I started to listen to hardcore when I was a 16 year old, long-haired metalhead. I could be seen weekly at a place called Lamours in Brooklyn. Lamours was basically your standard issue metal club. When I was 16 a friend of mine was playing in a hardcore band that was opening for "In Your Face" at CBGB. This was 1987. He was a long-hair, but he got a pass because he played in a hardcore band. Now, I can't remember whether I had heard stories about the hardcore scene, but I knew the minute I walked into CB's that it was different. I am here to once again confirm that long-haired metalheads were getting no love at hardcore shows. I proceed to walk to the front of the stage to watch my friend play. They were about 2 minutes into their set when I felt my knees slam against the stage. I turn around to see who ran into me. I see this imposing, stout, Puerto-Rican dude (Yes, I do know for a fact that he was Puerto Rican.) waving me on to fight. I wasn't a tough kid, but I wasn't afraid to hold my own. That night I decided that it was best if I walked away, for my own physical well-being.

This begins my problem with all of these present day hardcore kids complaining about how violent hardcore has become. Hardcore has always been dangerous. To a certain degree that's what's cool about it. I don't condone the random beating of kids, but when you walk in a room know your fucking surroundings. Be a human being at its rudimentary level.

Observe...Adapt...Survive.

It's pretty simple I think. The reason I didn't get carried out in a stretcher my first night at CB's was because I Observed, Adapted, and Survived. Kids today are fucking soft. I danced at many a show, and still came out alive. Don't get me wrong, I did get into some scraps, but I'm alive baby!

Today's batch of hardcore kids need to realize that hardcore is not a safe, warm, fuzzy place. This also doesn't justify the behavior of random meatheads that think it's a free pass to act like a fucking douchebag. I don't expect some small dude to step in and take on a crew. Just go there with the understanding that you're about to enter a place where there's potential for danger.

Observe...Adapt...Survive.

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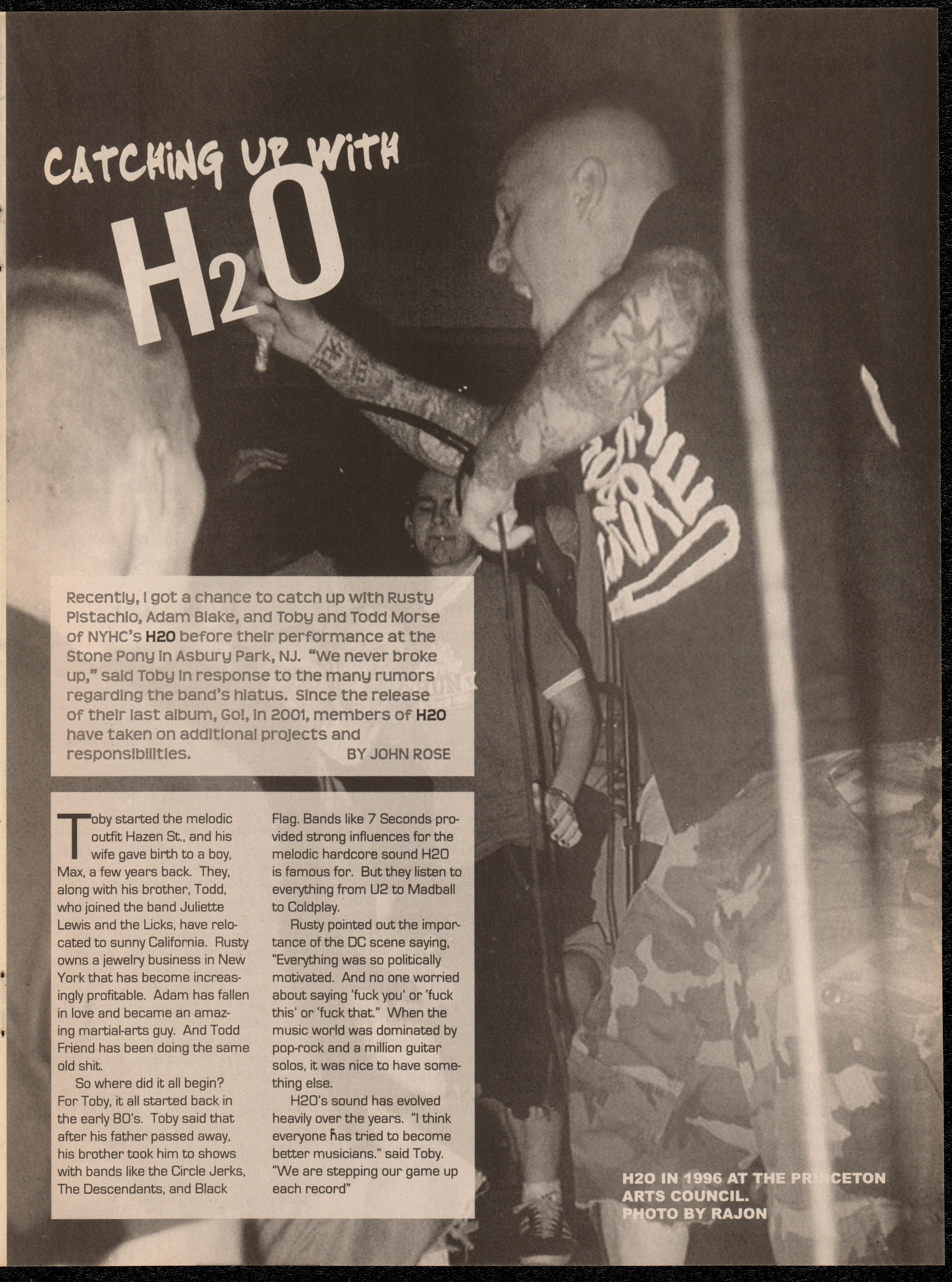


CATCHING UP WITH H_2O

Recently, I got a chance to catch up with Rusty Pistachio, Adam Blake, and Toby and Todd Morse of NYHC's **H2O** before their performance at the Stone Pony in Asbury Park, NJ. "We never broke up," said Toby in response to the many rumors regarding the band's hiatus. Since the release of their last album, Go!, in 2001, members of **H2O** have taken on additional projects and responsibilities.

BY JOHN ROSE

Toby started the melodic outfit Hazen St., and his wife gave birth to a boy, Max, a few years back. They, along with his brother, Todd, who joined the band Juliette Lewis and the Licks, have relocated to sunny California. Rusty owns a jewelry business in New York that has become increasingly profitable. Adam has fallen in love and became an amazing martial-arts guy. And Todd Friend has been doing the same old shit.

So where did it all begin? For Toby, it all started back in the early 80's. Toby said that after his father passed away, his brother took him to shows with bands like the Circle Jerks, The Descendants, and Black Flag. Bands like 7 Seconds provided strong influences for the melodic hardcore sound H2O is famous for. But they listen to everything from U2 to Madball to Coldplay.

Rusty pointed out the importance of the DC scene saying, "Everything was so politically motivated. And no one worried about saying 'fuck you' or 'fuck this' or 'fuck that." When the music world was dominated by pop-rock and a million guitar solos, it was nice to have something else.

H2O's sound has evolved heavily over the years. "I think everyone has tried to become better musicians." said Toby. "We are stepping our game up each record"

H2O IN 1996 AT THE PRINCETON ARTS COUNCIL.
PHOTO BY RAJON

PHOTO BY DAVIE D.

"When you first start out, you don't have anything. Then you fall in love, get married, get financial responsibility. You can't tour for fun and count on t-shirt money anymore."

H2O's self-titled debut was recorded in three days. Their second album, "Thicker Than Water," was released in 1997 and is considered a more experimental release. The follow-up was the 1999 release, "Faster than the World," and this, Rusty said, was more of a return of the sound they tried to capture in the first record.

But 2001's "Go!" came up short in some ways. "The production washed out a lot of the balls from the guitars," said Rusty. "The album had more of a pop-flow and, for me, that was the downside to the record. We had a better studio, a producer (who worked with Faith No More), but the album came up short of our expectations, production-wise. If we had six months more to write it, it would have been a better record."

The band was in LA for almost two months recording the album, but did not have a hand in mixing or production. Adam said it would have been a much better record with more time and less money.

So what about the new record? The band has said they would have a record out for the last three years. They plan on writing more material and have a new song on Myspace titled "1995." They will be going to Japan with a number of bands including Madball, Sick of It All and Murphy's Law.

With the record industry rapidly changing, I asked the band about the evolution of the Internet and about music downloading. Adam said, "The Internet takes out the middleman and you don't need a label. It makes the world such a smaller place. There are a lot more bands out there and a lot more bands being heard. You'd be hard pressed to find a band that makes money on their records. Most bands make money on touring anyhow."

"It makes the industry a level playing field," Rusty said. "Anyone can be a Myspace star. You don't need a label or a lot of money to put something up on Myspace." Toby said, "For the bigger bands, it definitely affects record sales. But those are people in a different genre." The band agreed that genres such as hip-hop and rap are losing out the most because they don't tour as much as other bands. Our conversation moved on to the topic of MTV and FUSE, and how they have promoted the underground punk and hardcore scene to a more mainstream audience.

"Steven's Untitled Rock Show' is great," said Rusty, referring to the FUSE program. "He's a music fan, and he's interviewing bands and out there listening and looking for music. It had a different feel than if MTV was doing a special on emo. Lots of music channels want advertising dollars and they want to cash in on what is hot at the time." I asked the band why hardcore seems to come and go in waves.

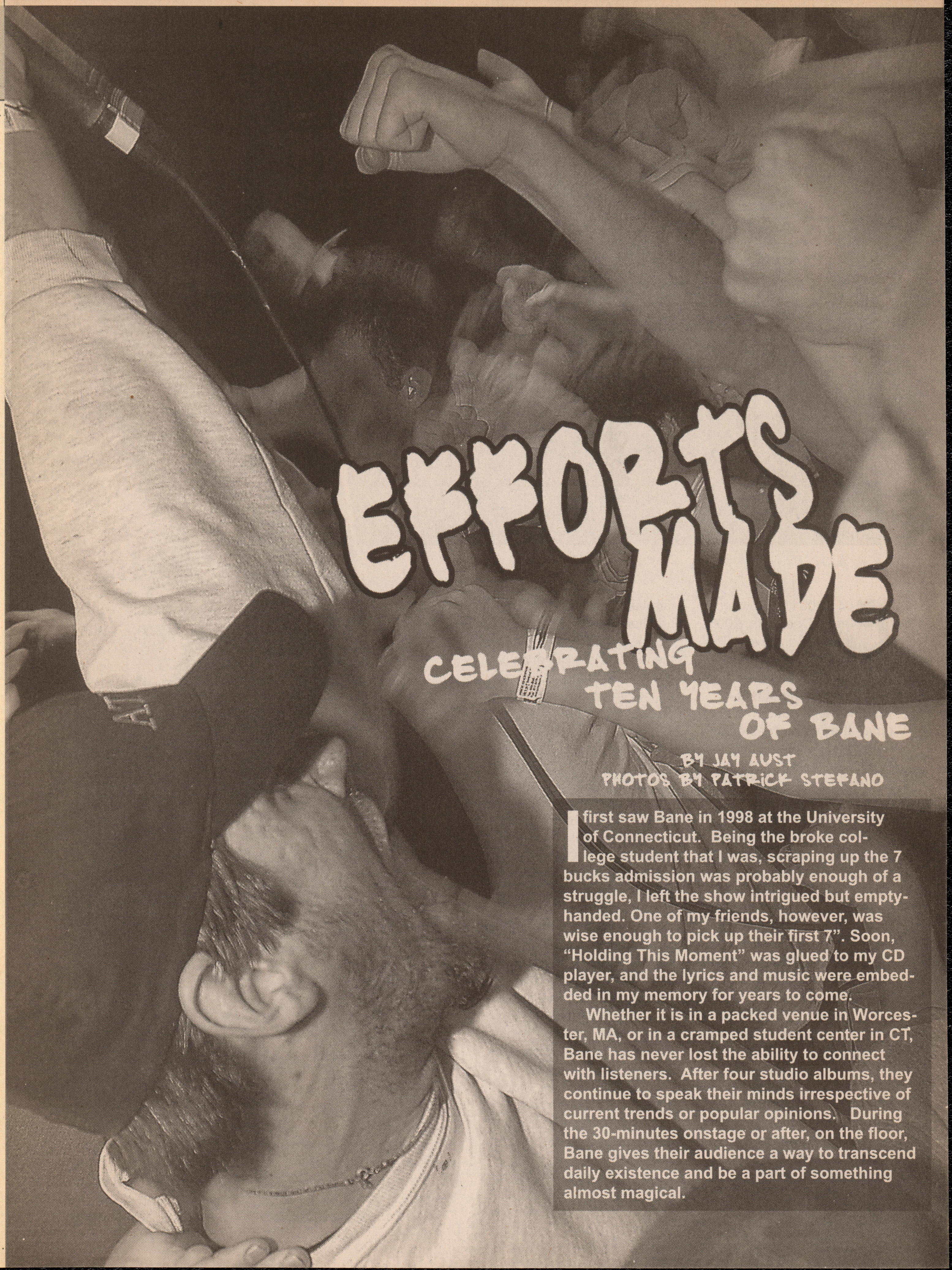
"People stopped being youths, people fell off Straight Edge, etc.," said Toby "When you first start out, you don't have anything. Then you fall in love, get married, get financial responsibility. You can't tour for fun and and count on t-shirt money anymore."

Rusty said that it is tough to say the same message over and over again to the same people without it getting tiring.

Finally asked the band about their wildest tour story. Everyone had something to add and this is what I got.

The cops thought the band had robbed a bank. The band was pulled over in Wyoming four or five years ago. Rusty was speeding. He was leaning on the steering wheel and couldn't see the patrol car in the rear view mirror or hear the cop over the blasting of Suicidal. When cops got them over, they ordered the band out of the van with their shotguns drawn. Rusty said one cop had a teddy bear riding shotgun in the front seat of the car, like he had just came from the county fair. They ran everyone's ID to find the band did not, in fact rob the bank and eventually charged them with speeding. They had to pay the cops with cash to be released.

Check out their new song titled"1995" on: www.myspace.com/h2ofamily



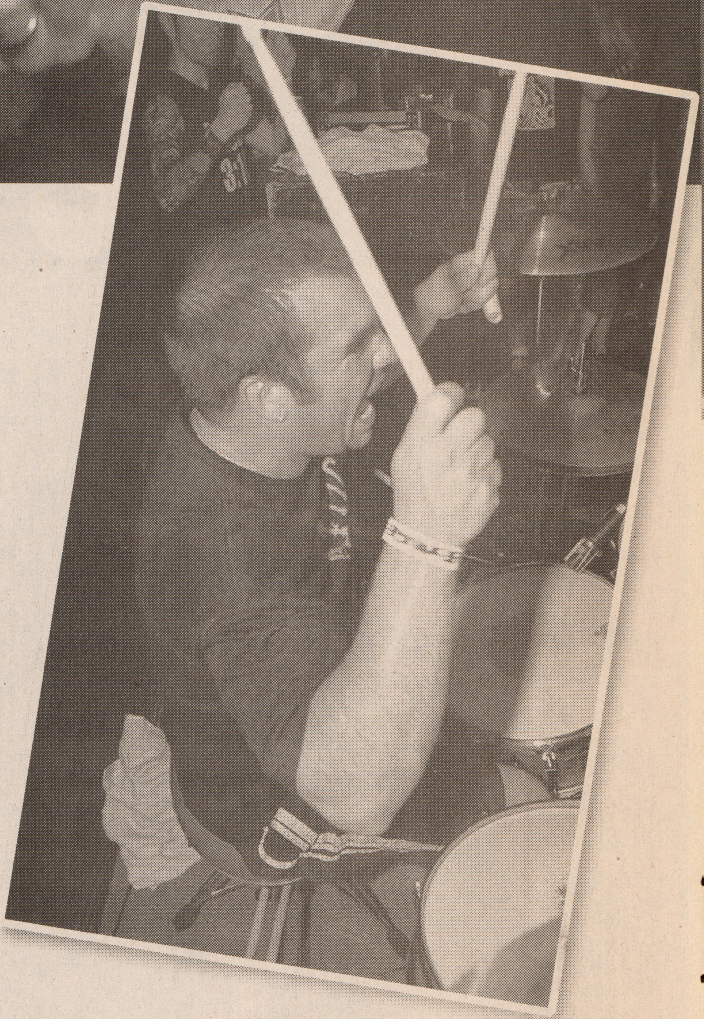
EFFORTS MADE

CELEBRATING TEN YEARS OF BANE

BY JAY AUST
PHOTOS BY PATRICK STEFANO

I first saw Bane in 1998 at the University of Connecticut. Being the broke college student that I was, scraping up the 7 bucks admission was probably enough of a struggle, I left the show intrigued but empty-handed. One of my friends, however, was wise enough to pick up their first 7". Soon, "Holding This Moment" was glued to my CD player, and the lyrics and music were embedded in my memory for years to come.

Whether it is in a packed venue in Worcester, MA, or in a cramped student center in CT, Bane has never lost the ability to connect with listeners. After four studio albums, they continue to speak their minds irrespective of current trends or popular opinions. During the 30-minutes onstage or after, on the floor, Bane gives their audience a way to transcend daily existence and be a part of something almost magical.



For 1,100 kids in Worcester on Dec. 30th, 2006, this was achieved. The band tore through "Speechless," "Lay The Blame," "Superhero," and others with the same passion and fervor they've maintained for a decade. As the night drew to a close, the band appropriately closed with "Swan Song," bringing a slew of kids onstage with them to shout, "When Armageddon is locked and loaded, I will come back for you." Emotions ran high as the song concluded. Guitarist Zach Jordan continued to strum the closing chords amid a crowd of friends, family, and fans. Whether or not Bane chooses to continue for another 10 years, one thing is clear: they will leave a legacy of sincerity that few can match.

So, the Bane 10-year anniversary show is next week, are you psyched? Did you have any idea when you started the band that you would still be going strong after all these years?
Pete: I am late doing the interview so now the show has happened and I was a nervous wreck for most of the week prior. But once we got there and everything was rolling, it was better, and I had an absolute great time. I don't think that it could have gone any better. Never in my wildest dreams did i think I would still be doing this. But then again, I don't think I envisioned what I would be doing in ten years when I joined the band. I don't ever really think like that. I just roll with what's going on now.

You must have a lot of great memories and stories from over the years. What has been your favorite tour?
People ask me that a lot and it's so hard. I have met so many great people. People that consider my best friends, and people that have changed my life. But honestly, I think that first US tour had the most impact on me. We got out there and we were young back then - I had never really been anywhere - and we were driving across country seeing amazing things. I remember it as one of the best times in my life.

What was the craziest or most interesting place you've played?
We played on a boat in Paris. That was crazy because the way it was set up made more people stand on one side than the other. So, once the venue filled up there was definitely a prominent slant to the stage because the weight of the people was uneven on the boat. It was really strange.

We were joking around right before we played and were rolling water bottles down the stage. There was that much of a slope to it.

Give me one of your weirdest, most outlandish tour stories to date playing in Bane, if you can think of one.
What happens on tour stays on tour. Ha.

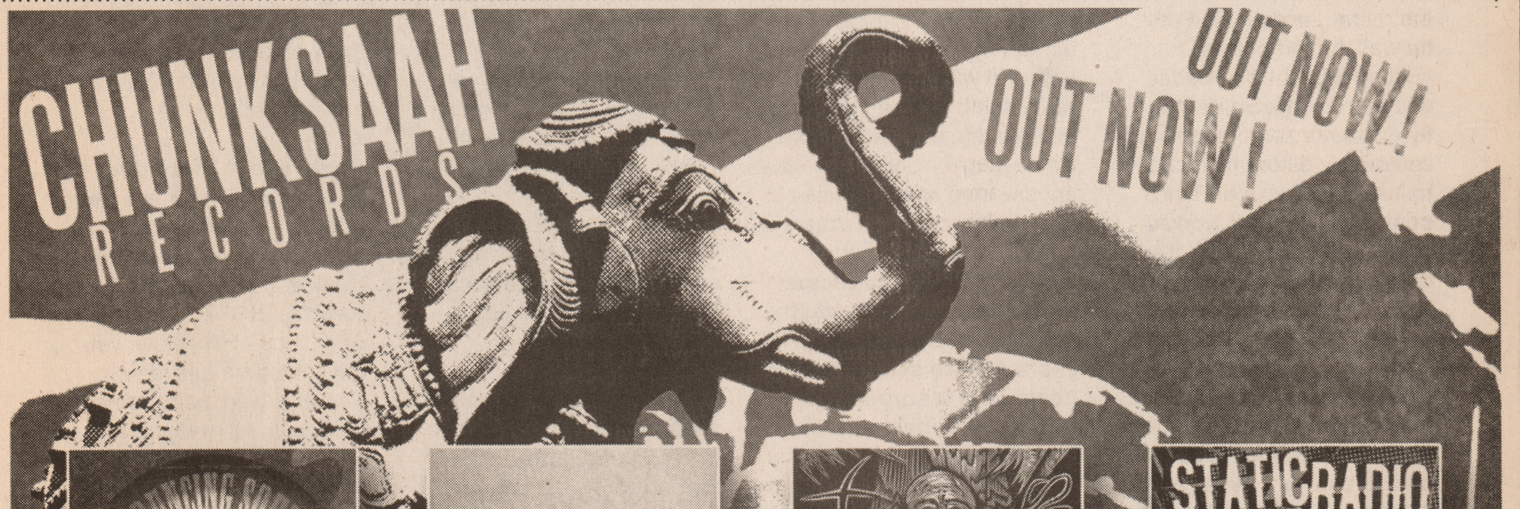
So, you guys released "The Note" in 2005, which seemed to get a great response. Who came up with the idea for the story behind the layout?
Aaron Bedard and I came up with the story. I had envisioned the cover of the record before we even had a story, and we kind of worked our way backwards from there. I had pictured a guy lying on the floor with a note in his hand, and you couldn't tell if he was dead or alive, and the note was the mystery. So, Aaron and I brainstormed a few times, and one night driving home from a show- I was driving and he was riding shotgun - we came up with the whole concept. Then we had our good friend Dave Manganaro draw up the comic style scenes, and I colored them in Photoshop.

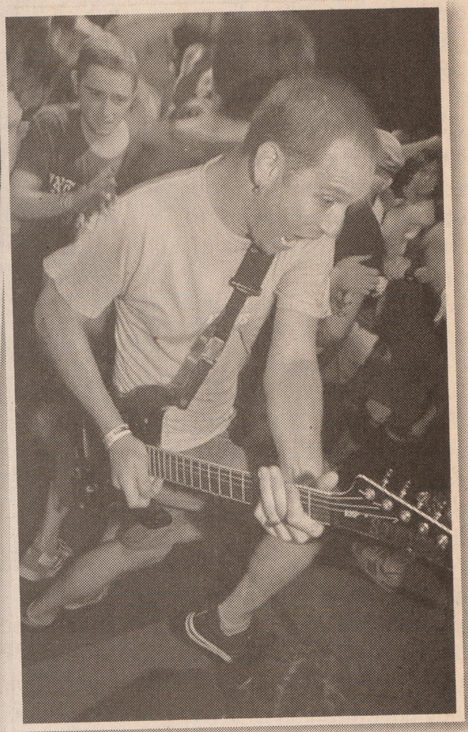
PHOTO BY MARK BEEMER

"WE HAVE BEEN CONFRONTED MANY TIMES. IT ALL BASICALLY COMES DOWN TO HAVING RESPECT FOR ONE ANOTHER."

We've been friends for a while, Pete, and I think it's time you tell me: what exactly does the Note say?
You know, Bedard had written something, and we were going to incorporate it into the layout. But, at the last minute, I thought that it would be better if we never gave it away. Then everyone could decide for themselves what the note said. Don't you think that's better?

One of my favorite tracks on "The Note," and probably by you guys in general, is "Swan Song." The imagery in the lyrics is incredible, yet Aaron is able to keep a glimmer of hope even in his "Armageddon." Was there a basis for this song? Is this one of his theories? A dream perhaps?





Aaron wrote the song last on the record, and he said that he was tapped out and had nothing left, but we needed one more song. So he just tried to write something in a completely different voice than he usually attacks his lyrics from. And I guess it worked. Because, you are right, it's a dark song. But, at the same time, it's one of our most positive songs.

I know that addressed some of his thoughts on straight edge in the song "Wasted on the Young." What are your current thoughts on straight edge as a personal choice and as a movement? Have your thoughts changed over the years?
I don't drink and don't do drugs and I used to call myself straight edge, but I think over the years, the term has become a victim of the gang mentality. It's such a positive movement but, because of negative press and some negative people claiming that they are what straight edge is all about, it just has become something that divides people. I stopped calling myself straight edge a while ago because I just don't think it's a useful term in my life anymore. I don't care what anyone else does and they shouldn't care what I do.

It seems like the hardcore scene has changed drastically in the past couple of years. There seems to have been a big resurgence of more traditional hardcore bands, and, on the other hand, you have the metal bands as a more separate crowd. It appears these scenes rarely overlap anymore. Am I crazy? Why do you think this is?
It's definitely split. The traditional hardcore bands don't have mass market appeal. The metal bands do. It didn't make sense for metal bands to play VFWs any more because they can make a lot more money playing bigger clubs, and that's fine. That's what they want. I love metal, but there's not much message there, and that's fine, but I think that's why they split. They are different, but early on there was not that much difference because metal wasn't the popular thing. So, bands were forced to play smaller DIY places with the hardcore bands and they were considered to be the same scene. I don't know, just a theory.

As a band, Bane has always stood up against violence in the scene, both lyrically and on stage. Have you ever been confronted on this issue? Do you think that by taking a stand, you have been able to make a difference?
We have been confronted many times. It all basically comes down to having respect for one another. I think, especially in the last year and a half where Aaron has consistently said something on stage, it has made a big difference - at our shows. At other shows, I don't know. But, at ours, it has helped. I think Aaron does it in a way that makes the meatheads feel embarrassed after he says something.

Having been around for ten years, you must have seen a lot of great bands come and go. What bands do you think will be carrying the torch in 2007?
Ambitions - HA - I love you guys. Modern Life is War. Verse. Have Heart, Ruiner. Outbreak. All great bands.

What would you say are some of your major influences as a bass player? Any bassists you look up to in the hardcore scene or music in general?
I always thought that Nate Mendel from Sunny Day was amazing. He was always my inspiration.

On a more personal note, it seems like you are a very busy guy. With two bands, your design work, and a new booking agency, when

did you first try your hand at design? Was it something you went to school for?
I actually got into design because of Bane. I used to tinker around at the computers at school that had Photoshop on them - more than I would do school work - like doing a website for bane back in 95 and doing T-shirts and things like that. Then, I realized I really loved working with images and making things look a certain way, so I transferred schools and studied art and taught myself how to do design. I have a bachelor's degree in fine art, but I didn't actually take any computer design classes. I taught myself all the computer stuff.

What design projects have you been a part of so far? And what do you have coming up?
Well, I designed the "Give Blood" layout and "The Note" for Bane. I also did Silent Drive, With Honor (Victory), Before Today (EVR), and I am working on Waiting For A Miracle now. They are a great indie band from Burlington, VT.

How and when did you start up Avocado America?
Started in August of this summer. And actually, it's pretty easy to start a booking agency. You just say, "I am going to start a booking agency." And then you find a band that's willing to let you handle booking shows for them. That band, for me, was Modern Life Is War. I am grateful to them for that.

I've heard you are planning to be more active with Silent Drive coming up, which is awesome. What are your plans for that band right now? Might there be another album in the works?
Yeah, we are writing a new record now, and we have May scheduled to record it. Then we plan on doing some tours to support that and see where that takes us.

OK, on to more serious subject matter: How many games of poker does Bane play in a year?
Like Bane playing against each other? That would be zero because Zach and I really don't play at all.
But like combined games played between all members is in the thousands.

Your favorite Bane song?
Speechless. Fast, heavy, melodic. It's great.

How would you refer to yourself in the following comparisons: Gentle giant or teddy bear? Man or superhero?
How about: Gentle man, demi-giant.

Will there ever be a Bane jersey?
No! Maybe basketball shorts, but never a jersey.

So what do you say, another ten years? Any plans for another Bane album in the future?
We are talking about writing a new record this year. Just talking at this point.

If Bane were to end tomorrow, what is the one thing you'd like people to remember about you?
Just that we tried to have fun and do something honest.

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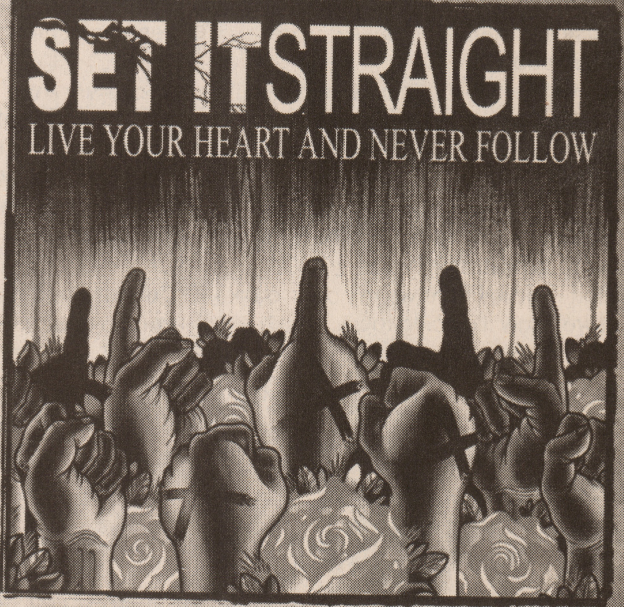

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EVERY TIME I DIE

Many would be fast to attach Everytime I Die to the handfuls of bands that are out right now. Your ears would strongly refute that action upon hearing the first chord off of their third album, "Gutter Phenomenon." This album, now re-released with a better sound quality and bonus DVD, is definitely going to put the band in the list of bands that need to be watched out for. The albums first single, "The New Black," is a straight to the point chord over vocal over scream, gut-wrenching ball of goodness. All guitar solos are taken with good care; not overdoing anything but still leaving you wanting more. When I talked to ETID vocalist Keith Buckley, he stated that his band was only following a natural progression and not trying to force anything. Unstoppable wisdom is a hard thing to find in bands nowadays. ETID is on their way to becoming a big name in the Metal scene and I hope that everyone is ready for what they have up their sleeves. By Juliet Boone

Was it a joint decision between the record company and ETID to re-release Gutter Phenomenon?
We were not happy with the outcome of the original album. We recorded it absentee from Europe and it ended up not being mixed well. Machine (Clutch, Lamb Of God) came up to us and told us that he wanted another shot at it and wanted us to have more input. We thought it was a good idea because we knew there were some things that we wanted to communicate that we weren't able to before because of where we were in the world. So yeah, I guess it was a joint decision because we wanted to make it better. Then we added the DVD to it and now it is complete. Most bands re-release albums for money but we really wanted a better sound. Plus we threw in the DVD for free.

Do you have any ideas where ETID is going to take it next?
We don't know where we're going to take it but we know it's going to be right because we don't plan it out. It's all natural progression. We don't really plan anything out. We just leave it up to instinct. One thing I can say is that we aren't going to make a career move and start wearing costumes. We are just going to make the kind of record that should be made right now.

How long did it take you to make Gutter Phenomenon?
It took a little bit over a month to record and it took a little bit longer than that to write it. It is usually a pretty speedy process for us. It is more about where our hearts and heads are.

Does everyone write individual parts and then bring it together?
Yeah, everyone usually does their own thing and then we put everything out on the table and we just see how everything fits together.

Do you think that with this album that you have accomplished, you are setting yourself apart from the other bands that are out there?
I think so. There are a lot of bands that are doing different things and trying to make a name for themselves, but once they get out there they think that they can make anything and kids will just go out and buy it. I don't think that has ever been us. I think that we have always been naturally progressing and we are going along with the course that we have set up for ourselves. Some other bands are trying to be mainstream but we are just trying to keep things real.

When you are picking a director for your videos, do you go for the person that already has an idea about what they want or do you pick someone that wants the band's input?
The band tends to have an idea and then we'll look at what the director has done before and how all their work looks. They have ideas that are always fun but we tend to come up with the video's ideas and then take it to the director.

PHOTO BY DAVE HILL

A DIFFERENT KIND OF ANGEL

Joanna Angel has gotten extremely popular in the adult entertainment industry. I'm a fan of some porn so I think it's great to see someone like this from NJ become so successful in this field. This short interview captures Joanna as the sexy girl that she is, as well as the extremely nice, intelligent girl that most guys wish they could meet at a show in their town. If you like sex, tattoos, and the Misfits, then chances are you'll like this interview. Check out this hottie at www.burningangel.com (if you are 18 or older, of course.) Special thanks goes to Vic Dicara of 108 for hooking us up with this interview.

BY JUSTIN FULLAM

So how did Burning Angel get started? Who came up with the idea and where did you start filming?
Burning Angel all started when I was in my last year of college. My roommate at the time (his name is Mitch) was kind of like "hey, do you want to start a porn site with me?" and I thought about it for a minute, and literally... a minute... and I was like... ok sure. It sounded like fun. I never knew anything about porn or ever even watched porn before this... the first few photo sets we did were in the house I lived in while I was in college. It was in New Jersey, and about 7 guys lived there... it was one of those houses where someone was always sleeping on the couch, or like, in the bathroom. It was no Playboy mansion, I'll tell you that much.

Is this something that you've always fantasized about doing? Was it hard or awkward to do your first scenes? Or was it exciting?
This was something I never thought about doing. Even when I decided to start a porn site, I still didn't think I would be doing any of the porn myself. However, i started feeling really weird like soliciting (god that word sounds so dirty) girls to do anything that I wouldn't do myself. So my first photo set was sort of a moral thing, but I wound up really enjoying being naked and on camera so...
I kept going with it.

What was your master in college? With a college degree, what made you decide to start your own porn business instead of going the "normal person" route of getting an office job?
I was an English major. I never wanted to get an office job, I thought about going to grad school after college just so I could have another 4 years to procrastinate my life. I also thought about uh... possibly waiting tables and attempting to write a novel that never got finished. I guess I really never had a solid plan but I always knew I didn't want an office job.

Can you tell us a little about the book "naked ambition" and what you contributed to it?
Naked Ambition is a book with 31 chapters in it, all contributed by different female members of the sex industry. It's a compilation of chapters by women who do anything from perform, run companies, do PR, direct, write reviews,ect. It is all stories that basically describe experiences in the business, and what they contributed to the industry. My chapter was kind of about my take on feminism, and an in depth story of how I started Burning Angel and how to got to where it is today.

As your popularity increases, are you starting to get noticed in public a lot by fans? Are you worried that you might get so popular

A DIFFERENT KIND OF ANGEL

that people will be bothering you in public and asking to take pictures with you when you go out?
I get noticed a bunch, but it doesn't bother me. But, I usually get noticed at places where I expect to get noticed so it really doesn't bother me. I really love having fans... and I don't get bothered when anyone asks for a picture or an autograph or anything. I'm flattered. I just feel bad that I don't have enough time to spend as much time as they would like with them. Sometimes I feel bad when I have to cut people off short.... but I have porn to make! I can't sit around and talk to people all day

Tell us about your tattoo "Daddy's Little Angel." do your parents dislike your profession and lecture you?
It says Daddy's Little Princess. It's this Snow White looking girl with fishnets on, and a sexy dress, and an innocent look. It's weird because, even though I do porn, I still feel like I'm a good girl... and even though my parents don't exactly approve of what I do, they think I'm a good girl too. I don't really feel like I'm doing anything wrong, I'm just doing what I like to do.

Could you make a passionate, vampire-goth love story porno for a fan like myself to buy?
Unfortunately, I hate to break it to you.... I really don't like vampire movies. Zombie movies are cool, but personally, I think vampires are kind of lame. I was never a fan. So I don't think I'm the right person to do a vampire movie.

I'm a fan of your movies because a lot of the whole punk vibe with "real" people with tattoos who are into some cool music. Do you consider yourselves a "punk porn" company? How do you feel about people praising you guys for that, as well as others putting it down and saying it's not "real punk?"
I remember when I was like, 15 years old, and being really scared that my friends would call me a "fashion punk" or a "poseur" if I wore the wrong patches, or if my steel toe Doc Martens looked too new, or if my jacket wasn't spiked in the right places, or if I liked the newer Rancid record, or whatever... Then one day, at the mature ripe age of 16, I remember being like... who gives a shit. I'm just going to do what I want, I'm a fucking punk rocker, I don't need to prove myself to anyone... and things were a lot more comfortable after that. So yeah... I stopped caring about people calling me "not punk" a long time ago. I think we're definitely a "punk porn" company, but punk has gotten really commercialized over the past like 5 - 10 years, and I feel like using that term makes people think i have a big green mohawk, rather than having certain ideals or a certain attitude. So I try and just do my thing and stay away from labels.

Did you think that you would become this successful when you first started?
I had no idea. But I am pretty critical of myself and I think I have a long way to go before I can really call myself "successful".

SEE YOU AT THE SHOW

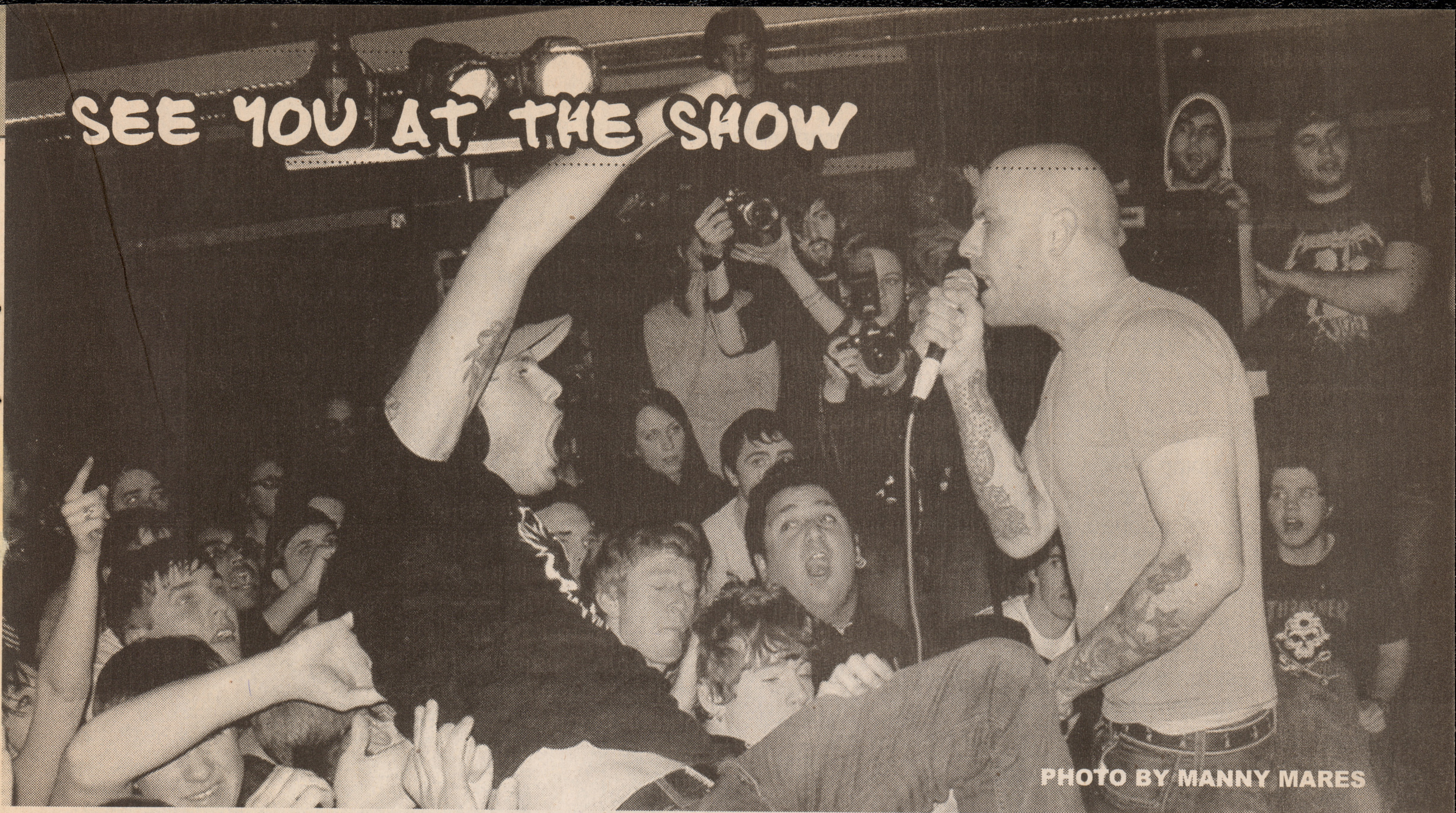


PHOTO BY MANNY MARES

Lifetime & 108 Revisit Middlesex County College
By Rajon Tumbokon

Middlesex County College is a place many hold dear to their hearts. Fond memories of many New Jersey Hardcore and Punk veterans stem not from the establishment's academia, but from its history of unforgettable shows. From the late 80's to the mid-90's, Middlesex County College became a habitat for regulars who frequented the scene, giving bands such as Murphy's Law, Mouthpiece, Strength 691, Shelter, Hundredfold, 108, Lifetime, Youth Brigade, and Bouncing Souls a place to play in Central Jersey. By the late 90's, regular shows at the College dwindled and interest within the school's student body to keep the shows going seemed to disappear.

This is why, earlier this year when Lifetime and 108 announced that they will be playing Middlesex County College on February 24th, so many people from both the New Jersey Hardcore and New Jersey Punk scene rejoiced. Two classic Hardcore bands were returning to a place where their legacy began, and show-goers from two generations will be given the chance to experience it.

Waiting on line and walking through the interior of MCC's College Center seemed very surreal. Not much has changed within the building's aesthetic. Flashes of memories from past shows ran through my mind as I wandered through the Center's halls. The stage was situated in the Center's Cafeteria, and seemed so much smaller than I had remembered. The same PA speakers were exactly the same as the ones used ten years ago, along with the same "Strike" logo spray painted on each enclosure.

Scheduled to perform with the headliners were Lion of Judah, The Mongoloids, and Cold World. All three openers performed their best to a lively crowd, although I seem to recall a small scuffle during The Mongoloids'set. Overall, the sound seemed a little too loud and trebly for my taste. Many of the kids did have the same opinion, but the soundmen insisted that this is the sound that the kids wanted. The college capped capacity at 200 people, turning a few hundred people away from attendance. Considering it looks as if the venue can hold as much as 600, I have no clue why they decided to do this.

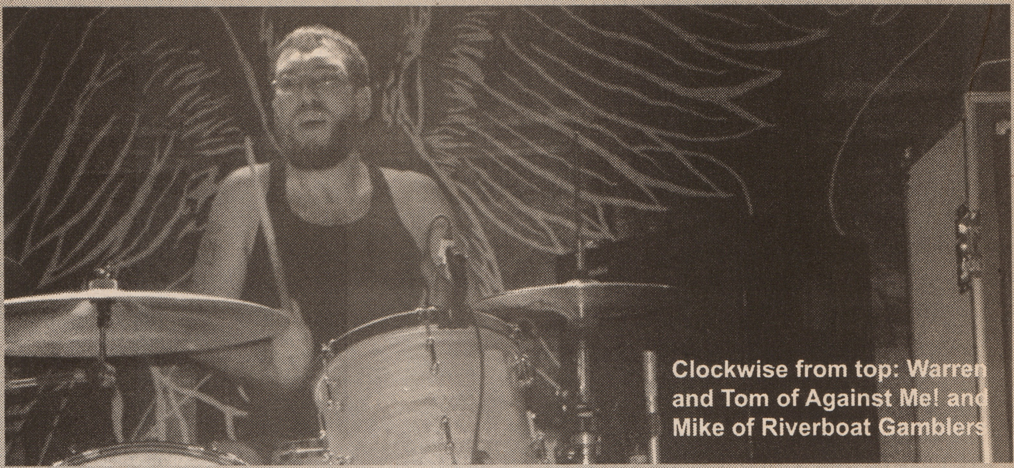
108 played as if their lives dependant on it. I was quite disappointed we did not get a Krishna drum circle to open the set, but I assume this was because of a lack of set time. They performed such classics as "Opposition/ Deathbead", "Solitary", and "Killer of the Soul", as well as new songs. The pit grew to a substantial size, and everyone seemed to be having a great time.

About the time 200 more kids snuck in through the back entrance, Lifetime took the stage. I was worried that the crowd at this show can tarnish my memories of old MCC shows, but boy was I proven wrong. By the second they hit the first chord of "Airport Monday Morning" the crowd grew into a frenzy. Not only did hundreds of kids try to pile-on the stage, but bodies were diving off the PA speakers every minute. The overall atmosphere of their set put smiles on everyone's faces, and the Middlesex County College Legacy lived on.

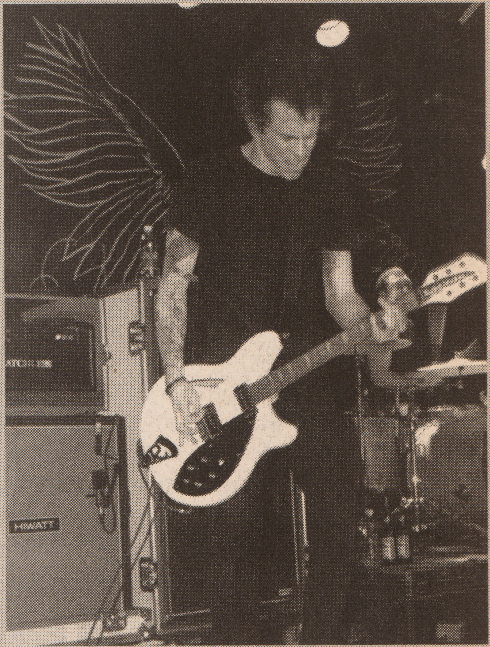
Converge Rips Apart Starland Ballroom

Throughout the entire Converge set, the band went so nuts on stage that it made the pit look like nothing. It seemed like each of them were doing their own "dances" but none of it seemed choreographed. Honestly it strikes me how they move so much and are able to play flawlessly. They played a mix of songs from their last three albums and two songs from their older albums. The crowd seemed like such a weird mix: metalheads, rockers, punks and mall metal kids. For the most part everyone was having fun except if you paid attention to the pit, where each group were getting more disgruntled with each other. Overall, Converge was great and ten times better than when I saw them at "Sounds of The Underground" last year. BY DAVIE D.

PHOTO BY DAVIE D.



Clockwise from top: Warren and Tom of Against Me! and Mike of Riverboat Gamblers



The Boss Checks Out Against Me!

What an unforgettable night. I really dig Riverboat Gamblers. The singer had such a way with the microphone and had so much energy. Luke from Gorilla Biscuits did an amazing job on drums. I really think i'll catch onto these guys. Between Riverboat Gamblers set and Against Me!'s set we hung out with our good friends in the Gaslight Anthem. We then realized that the "THE BOSS" was right next to us. So we drooled and stared and we were all starstruck. I decided I should hangout with him. I went up to the BOSS and got to talk to him. By far one of the best experiences in my life. Funny thing was that I was one of the first people of the night to go up to Bruce. He seemed like a very chill guy. Against Me! hit the stage soon afterwards. I've been meaning to see these guys live for a very long time but missed them every chance I had. Aparently The Boss' son is a big fan of Against Me!. It seemed as if he was even singing along to songs every once in a while. The band played a lot of songs from "Searching for a Former Clarity" and "As The Eternal Cowboy". If you havent seen Against Me! yet then you should definately check them out the next time they are in your area. They have so much energy and put on such a great show! BY KAREN MITCHELL

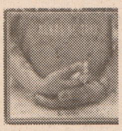
MUSIC REVIEWS

PHOTO BY MANNY MARES

LIFETIME
s/t
Fueled By Ramen

Lifetime is one of my favorite bands from NJ. I remember seeing them play at the Melody Bar in New Brunswick and seeing how much fun they were and how much of a part of the audience they were. Over ten years later, this self-titled album comes out and I'm not disappointed! Everything from the simple design on the cover to the short and catchy-as-hell songs are still pleasantly intact; topped-off by one of my favorite "pop-punk/ hardcore" voices of all time. The song structures are still the same as their last two records with their short running-times and signature melodic hardcore/punk sound. "Just A Quietvening" and "Records At Nite" are two of my favorite tracks on this one, and they can stand up to some of my older favorite Lifetime songs. Ari Katz' lyrical stylings seem similar to the older records in which I don't always know what he's singing about but the choruses are what jump out and make me want to sing along. This is a nice breath of esh-yet-familiar air.
JUSTIN FULLAM

ALKALINE TRIO
Remains
Vagrant Records



B-side compilations have a tendency to be kind of disappointing. After all, they are the songs that weren't good enough for other albums. That said, Alkaline Trio's final Vagrant Records release *Remains* is not the typical rarities collection.

With a cadre of songs that hardcore Trio fans have probably had on their computers forever, the group reminds us of their long-recognized pop-punk prowess. The opener, "Hell Yes," is a jaded retrospective of lost love that pulls at the listener with its subtle chord progression. "Standard Break from Life," which, along with "Hell Yes," was featured on the Hell Yes EP, invokes Matt Skiba's inner-lazy alcoholic as so many of their other songs have done so well. "Dead End Road," a B-side from *Good Mourning* invokes that album's macabre with lyrics like "When I touched you, you were freezing/It turned out that you were dead." Next up, "Jaked on Green Beers" is another highlight. Originally released on the *Atticus: ...dragging the lake* compilation, it pairs an aggressive rhythm section with Skiba's cutting lyrics in a throaty growl and is perhaps the best song on the album. Tracks 6-8 are from a split with Hot Water Music and are the most emotive of the CD - and perhaps the band's career. Coupled with the album is a DVD - which is pretty standard band DVD fare. Some videos, live shots and a few behind-the-scenes shots of the band joking around. Nothing all too groundbreaking. Despite the DVD though, the album shines as perhaps one of the best b-side collections I've seen in a while.

JOSH KLEINBERG

LAMB OF GOD
Sacrament
Epic Records

Lamb of God has become synonymous with American metal, mainly the kind that is powered by unbridled celerity. Sacrament, there 2006 release, does not stray from their fast-paced roots as the foremost ditty jump-starts, not only the album, but the listener's limbs—primarily the head. The trills, MY GOD, the trills! Thrilling trills, indeed, quickly vibrating back and forth at rates of serious excess. One would imagine that the most wretched of blisters can be found on the Lamb of God guitarists' fingers, but hands capable of such speedy fret movements must be home to some of the toughest calluses know to callosity. But to credit the band's fleetly ability to just the guitars would be a total smack in the face to their drummer who certainly has hydraulic calves. For any member of the metal persuasion, spastic double kicking of the ground partnered with frantic air guitar, is a more hen likely scenario for a virgin listen of Sacrament. In fact, that kind of behavior is likely to occur on follow-up listening sessions as Sacrament is a solid release from a band with numerous albums on their resume—even some under a difference alias (Burn the Priest). And as most know, the more releases a band has the greater the chances are for regurgitating past success; but somehow, Lamb Of God pulls off yet another briskly entertaining album.then likely scenario for a virgin listen of Sacrament. In fact, that kind of behavior is likely to occur on follow-up listening sessions as Sacrament is a solid release from a band with numerous albums on their resume—even some under a difference alias (Burn the Priest). And as most know, the more releases a band has the greater the chances are for regurgitating past success; but somehow, Lamb Of God pulls off yet another briskly entertaining album.

JOE DIMECK

LOVEHATEHERO
White Lies
Ferret Records

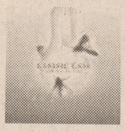
LoveHateHero is a 5-piece band from LA, CA whose product is a driven post hardcore sound. This CD is garbage. The CD's opener, Goodbye My Love is an upbeat track laden with high pitched, 80's guitar solos - which bleeds over into the second track, I'll Make It To Brigades. Lyrically, the album revolves around unrequited love,

feelings of emptiness and hardship. Love Hate Hero sounds kike: Underoath, Taking Back Sunday and Hawthorne Heights. Highlights: In track 6, Of Sound and Fury, Pierrick Berube sings about how the "sound" has been done so many times before. If you know that well enough to put in on your album, why wouldn't you work harder to separate yourself and standout? I guess its tough to be torn between money and fame and individuality. Someone had the bright idea to bring back aspects of 80's hair rock thinking that it would be their "it" factor. However, someone failed to tell them that those guitar riffs are one of the reasons Ratt is no longer around.
MEGAN YOEST

SCARS OF TOMORROW
The Failure In Drowning
Victory Records

Another record labels sorry attempt to jump on the bandwagon, Victory signed this 5-piece band from Orange County, CA. Their sound is (as if you couldn't tell from the name), metalcore/nu metal. There are so many stylistic things wrong with this album. Their mix of melody and growling vocals over simple yet driven beats is a recipe for vomiting. The album is over-produced and it lacks emotion. It sounds like everything else from Victory Records to date. My biggest pet peeve is a band that lacks originality, yet some how, a label will sign them hoping that they're the next big thing. What part of this album screams individuality? They did little to distinguish themselves from the droves of metal core bands arriving on the scene daily.
MEGAN YOEST

CLASSIC CASE
Losing At Life
Fearless Records



Making their major-label debut on Fearless Records, Classic Case has made a promising introduction for themselves with Losing At Life. The disc fuses elements of punk, emo, and hardcore, and the result is surprisingly accessible. Although there is little here that we haven't already seen before, Losing At Life is a tight, well-produced album that emphasizes the band's strengths and points to bigger things to come for the quartet.

Classic Case, which hails from North Carolina and Brooklyn, use intricate melodies in their brand of epic emo-rock in a similar fashion to the Used and Taking Back Sunday. "Fatal Phrase" starts with a simple guitar riff wrapped around a distant drum beat, as singer Jared Draughon laments, "I've waited all my life..." Guitarist and back-up vocalist Jared Moore quickly replies, "Stop waiting for it," and the dueling harmonies persist throughout the song as the instrumentation intensifies. The effect is a soaring anthem that shows Classic Case's knack for making smart rock at breakneck speed.

The band's newly minted status, as major-label artist is evident in the execution of Losing At Life as a whole. The production remains hard-hitting throughout, and the pacing of the album keeps the work consistently intriguing. In the middle of the disc, for example, Classic Case follow the breakneck tracks "Devil's Advocate" and "Scott Free" with "Living In A Dream," a delicate love ballad that nobody knew Classic Case had in them. The change in tempo works well, and it mixes up Classic Case's rapid format without straying from their signature sound.

The weaknesses of the album are not catastrophic, but they do not hurt the band's overall intent on some of the tracks. "The Silent Treatment" finds the group reaching for more than it can grasp, with weak vocals and chugging guitars backing an inane chorus. There are also patches where Draughon's lyrics are too unspecific and ineffective; on "Unsteady," for example, he begins with, "Things were better left unsaid, but none of that matters now, I guess what if I could right my wrongs? And lay my fears to rest?" Despite the imperfections in their writing, Classic Case's focus on their lyrics is admirable. Nearly all of the songs are built around Draughon's singing, and while the technique does not always work, at least the band is trying to say something.

Losing At Life is a quality CD from an up-and-coming band, and repeat listens are likely. If anything, it serves as a nice launching pad for Classic Case's next effort.
JASON LIPSHUTZ

WAR OF AGES
Pride Of The Wicked
Facedown Records

War of Ages, who formed a little over a year ago, has spent their so-far short life touring - nearly constantly. In 2005, they played over 250 shows - some of them with such heavy hitters as Throwdown and As I Lay Dying, and a quick listen to their first album will show just how much this has paid off in terms of musical maturity for Pride of the Wicked.

The album opens with "Guide for the Helpless," a deliciously spastic romp which trades verses so frequently it's hard to keep track of just how far it's come. But where most bands seem to rip from refrain to refrain, the changes are entirely seamless. The guitar work is absolutely some of the most creative and melodic I've heard from a metal band in the longest time. And the lyrics are fearlessly expressive for a genre whose spectrum of emotion generally runs the gambit from angry to angry. Lines like "I gave my life for you/just to feel your touch again/Here's my heart one last time/Hold me close within your arms/I've tried to hide my pain/and yet

you see right through me" could probably invoke the best vomiting impersonation of an entire portion of potential fans...and that's what's so great about it - that front man Leroy Hamp has the audacity to remain true to his words regardless of potential outcries.

"Honest" is a word generally reserved for albums of a much flimsier variety, but somehow, War of Ages has managed to create an honest and equally powerful metal album.

JOSH KLEINBERG

Moros Eros
I Saw the Devil Last Night and Now the Sun Shines Bright
Victory Records

Victory Records is known for its extensive roster; however, the bulk grouping of bands and artists is often found docked to genres such as hardcore, punk, metal and emo/screamo. But it appears that Victory is determined to shed that circumscribed reputation with their 2006 release of Moros Eros, I Saw the Devil Last Night & Now the Sun Shines Bright. It has a strange yet endearing quality that makes the final second of the last song seems premature. Like any album that is a fresh burst of originality it leaves the listener with a lust for more tunes, notes, riffs and lyrics. Immixing ambient guitars, steady yet brisk drumming, plumping bass, 80's pop-esque keyboards and a vocal repertory that is grander than the Victory Records roster, Moros Eros provides enough sensory stimulation to raise the dead. The album's foremost song, "Today is the Day," is merely an appetizer to the rest of I Saw the Devil… as it offers a head nodding, foot tapping melody that builds you up for a sudden but necessary ending. Immediately after, "Today is the Day" things become beautifully mellow while visions of picnics and dancing couples may come to mind (or perhaps visions of rolling waves and…well you get the idea). From that point on it is hard not to find yourself fully engulfed and involved with this devilishly energetic CD. I Saw the Devil Last Night & Now the Sun Shines Brightis a scintillating collection of songs that are guaranteed to brighten moods.

JOE DIMECK

SET IT STRAIGHT
Live Your Heart And Never Follow
Twelve Gauge Records

Live Your Heart and Never Follow is the new full length from the melodic hardcore California band, Set It Straight. This album has 13 songs that never slow down. It is full of fast paced, hard-hitting melodies with heavier breakdowns that aren't overdone. The vocals complement the music well and help to complete the album. If you are a fan of melodic hardcore, you can't go wrong with this album. JOHN WALKA

BIG D AND THE KIDS TABLE
Strictly Rude
Side One Dummy

Strictly Rude, the new ska-a-thon from veteran hornthumpers Big D and the Kids Table, doesn't offer many new angles to their brand of snotty punk-pop, but that's not a bad thing. Their signature swagger is as evident as ever, with bouncy riffs and Dave McWane's stories of liquored-up parties and untouchable women blasting on with a keen self-assurance. These guys know what they're doing; Big D and the Kids Table have been around long enough to understand what it takes to remain extremely fun and sonically interesting. Strictly Rude throws a few curveballs in the mix, but it basically finds the boys sticking to their proven formula of rolling brass, crashing cymbals, and sing-a-long choruses. The result is an enjoyable disc that's perfect for both sweaty parties and thrashing around alone in your bedroom.

Most of the record is decidedly up-tempo, with sunny melodies backing McWane's slacker anthems, but there are flashes where the band seems eager to explore new territory. The most interesting thing here is "Hell On Earth," which begins with McWane rambling through various nihilistic opinions over a gentle acoustic strum. The song swells as muted horns enter, and then explodes into a chugging rocker before

reverting to the acoustic calmness in the last thirty seconds. It's an exciting arrangement, and serves as a breath of fresh air between so many straight-forward ska numbers.

"Deadpan Face," highlighted by Steve Foote's creeping bass and a harmonica riff during the bridge, lets Big D and the Kids Table search through a darker, more complex sound. These tracks bring diversity to Strictly Rude and could be indicators of what's to come for the band.

As a genre, ska music aims at making you dance more than making you think. However, McWane is a very capable lyricist, working best when the descriptions in his tales are so detailed that they feel completely real. Songs such as "Shining On" display a nearly journalistic approach to writing, with lines like, "Later on, I meet Johnny Trouble/ At a bar called Shea's... we sit outside, talking about girls/ How they're loose, but we like 'em anyway."

At times, the lyrics and accompanying music become too repetitive; there are points where the various drinking stories and guitar blasts start to blend into each other. The album ist 52 minutes long. For an uncomplicated, fist-pumping ska record, though, Strictly Rude hits most of its marks. For now, their crackling ska still proves infectious on the dance floor. JASON LIPSHUTZ

MY TURN TO WIN
Whatever It Takes
Awake/Strong

Hailing from the Philly areas of Pennsylvania and New Jersey come My Turn To Win. Imagine if Ten Yard Fight was influenced by hockey as opposed to football; imagine the faster action and increased aggression of the sport, but retain the positive lyrics and fun vibes of the band and you'll have some kind of idea where Best Goalie Ever stands. It's heavy without sacrificing the fast and fun nature of hardcore. Their sound is unique and hard to directly place, but I would say it's good melodic hardcore with slightly harsher vocals than the music. The vocals remind me of Dave Weinberg from Suicide File, and their punk rock influence also bleeds through on to some of the music, but with increased speed.

The lyrics are positive and sincere, and the recording sounds good. It's clear and distinct, and the bass sounds especially awesome. It's very refreshing to hear music that can't be classified easily coming from the hardcore genre, and I'm looking forward to hearing more from these guys (and gal). Support them and also their label, Awake/Strong records for putting out some great material. RAVI STAR

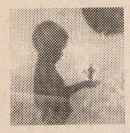
THE CONCUBINE
Abaddon
Corrosive Recordings

Instead of hitting you like a ton of bricks this album hits like something slightly less painful than a ton of bricks. I don't know what that means, but the album isn't bad. Its actually really good with most of the album falling into the same category as Dillinger Escape Plan and Ion Dissonance in tech-metal goodness with a fair share of heavy breakdowns thrown in and some straight up great metal.

What really holds the album back is the vocals, which are your general cookie monster growls mixed with high screams. It's not the style of singing, but the arrangement of the vocals that keeps the album from reaching its full potential. This mixed with an overuse of some drum triggers that end up sounding off time instead of brutal and some melodic parts that seem to detract from songs instead of adding a third dimension to the song writing. This band has a lot of potential and talent and if they continue to expand their sound and songwriting expect to hear something fantastic from them in the future.
CHRIS LARSEN

MUSIC REVIEWS

ON A WARPATH
s/t
Hand Of Hope Records



Okay. So hardcore may tend to attract the more macho and angry of us - and that's fine. Most of it does seem to be more about creating something to two-step to than anything else. On a Warpath's re-release of their self-titled debut, though, takes it to a bit of an extreme.

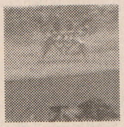
But then again, extreme is what the genre is all about. Isn't it?

Musically, the album is nothing special, blending metal and thrash with hardcore in a pretty formulaic fashion, built around breakdowns. And it is certainly these breakdowns, which are of greatest note, especially in the second track, "Restoration."

Though creativity has never been hardcore music's lyrical forte - and I have no problem with expletives, especially in overtly aggressive music - the listener begins to wonder, while listening to this album, just how many times a band can say, "fuck" in 9 songs (87, apparently). Songs like "Lying Facedown" are the types of things mothers find in a son's notebook shortly before sending him to counseling. "I got a motherfucking machete in my hands/ready to chop your head off/You were dead off/Since the fucking beginning/You were born a stillborn." Indeed, the lyrics invoke the blind hatred of middle school bullies who picked up guitars at some point in their lives.

But again, extreme is what the genre is all about. If you live for breakdowns, this album could be an acceptable buy. But, mothers, if you find your son listening to On a Warpath, might I suggest counseling? JOSH KLEINBERG

MY BITTER END
A Thin Line Between Heaven And Here
Inner Strength Records



The Renovation, the latest head banger from hardcore outfit My Bitter End, shows promise despite many flaws. Blazing guitars and layered drum work are accompanied by distorted vocals that make it nearly impossible to understand the lyrics. The mood is alternately intense and haunting, with nearly no sunlight permeating the thick-black exterior of the bands sound. This approach can be both effective and frustrating; it keeps a level of consistency throughout the album, but never gives the listener a chance to breathe.

There are a handful of moments where the technical prowess of the band overcompensates for a lack of focus. Highlight "Subtleties" features churning riffs that sound like they're spiraling, while exploding cymbals give the song an exciting sense of urgency. Most of the time, Tyler Guida's vocals act as a hindrance to the music, however. When read, the lyrics are actually pretty intriguing, but Guida's voice is so garbled throughout the disc that his points are lost in translation. As a hardcore disc, *The Renovation* is a passable work from an up-and-coming group, but it never reaches the mind-bending highs that My Bitter End aims for.
JASON LIPSHUTZ

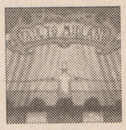
CHEREM
We Are The Revolution
Outline Records

Cherem's new album, We Are the Revolution, is an attempt to explore the boundaries of metal, but the band becomes too entangled in its own half-baked notions of apocalypse and destruction. The result is a complete mess of an album, with cheap hardcore instrumentation, poorly structured melodies, and self-important proclamations. Songs like "Death Becomes Us" show promise when they burst out of the gate, but the track drones on endlessly with too many monster riffs and wordy interludes.

The biggest problem with We Are the Revolution, however, is that Cherem seems to be a band with a lot to say, but they convey their opinions clumsily in their music. For instance, the band has decided to include the lyrics to each song in their album jacket – as well as lengthy "explanations" of the lyrics. While doing this could be construed as needless or even arrogant, I believe that Cherem has done this to express their views of politics, society, and general life more coherently. I applaud their consciousness of important issues, yet this also means that something's lacking in their music that they felt the need to touch upon in the liner notes.

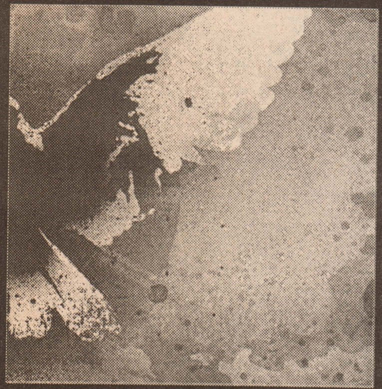
Cherem certainly has the awareness to create a powerful statement, but We Are the Revolution is not that statement. It's a disappointing metal album that stumbles over its own ambition.
JASON LIPSHUTZ

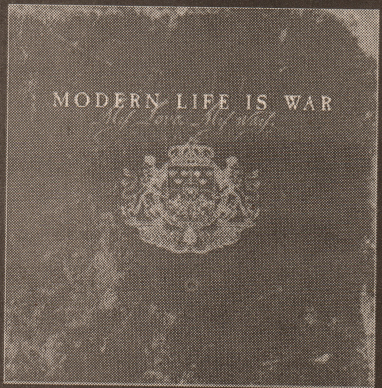
FAIR TO MIDLAND
Drawn & Quartered EP

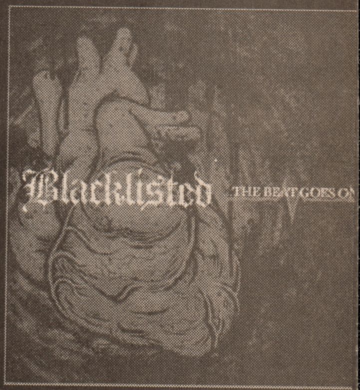


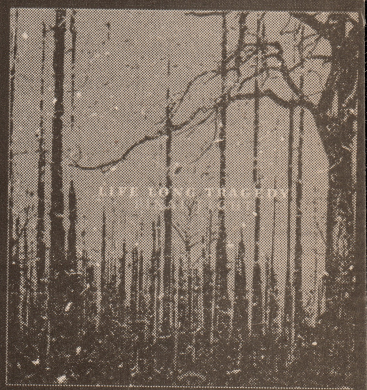
Fair to Midland's E.P. Drawn & Quartered is a short but entertaining alternative rock experience. The guitar's role is not so much minimal but intermittent as it creates a simple yet effective sound when mixed with the other instruments. Occasionally the guitars perk up and bring a much-needed boost; however the tone often returns to a calm yet driving milieu. Vocals on the album are assertive and add to the growing quality that each song exhibits. Drawn & Quartered is a well produced and recorded album, abundant with an assortment of ambient sounds, talented keyboards, the unexpected euphoric guitar solo and an overall sound that wouldn't quite work if one element was missing.
JOE DIMECK

OFTEN IMITATED NEVER DUPLICATE









CONVERGE "No Heroes" LP / **THE HOPE CONSPIRACY** "Death Knows ..." CD / **MLIW** "My Love..." CD Reissue / **BLACKLISTED** "The Beat..." CD / **THIS IS HELL** "Sundowning" LP / **RISE AND FALL** "Into Oblivion" CD / **SHIPWRECK** 7"EP / **LLT & FF** Split 7

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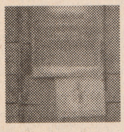
MUSIC REVIEWS

THE GRADUATE
Horror Show EP

Grasping at emotions, the Horror Show is another sing along album with commercial viability. The Graduate is another 5 peice from Springfield, Illinois that produces a new age Progressive Rock sound that isn't that bad overall. Sit and Sink, the first song showcases Corey Warning's vocal capabilities and the bands musicianship. The six track EP covers the typical unrequited love, struggle, and enjoying life. Wow. There's a new concept the music of today has failed to embrace. Although lyrically The Graduate is semi-unique, they sound, amongst other new bands, like new Sugarcult. Although they have produced a commercially sound album, The Graduate has a definite "it" factor that has grasped my attention. These five guys are genuinely talented – I can foresee them being more than the "flavor of the week" like some of the garbage that is out today.
MEGAN YOEST

ASTERIA
Slip Into Something More Comfortable
Broken English Records



This 5-piece band from Crown Point, Indiana is run of the mill melodic, pop/emo garbage that is currently on the radio. The opening track is reminiscent of Panic! At the Disco – sounds like an old record playing in the background – very dramatic, and its been done before. The second track, "Pet Names & Fake Fights" sounds exactly like the first – and the third, and so on. To follow suite, Asteria sounds like old Fallout Boy, Panic! At the Disco, and Hawthorne Heights. My personal opinion is: Too little too late. I think these guys have been living under a rock. Where is their originality? It seems like Asteria has dropped a very commercially safe album: Young teenage girls are swooned by it as well as its radio friendliness appeals to the masses.
MEGAN YOEST

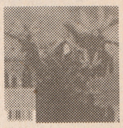
OFF BALANCE
Demo 2006

You know you're in for a pleasurable music experience when the first bit of audio is, "Whatsup Muthafuckas!" Follow that with a few "represents" and you got yourself typical, rehashed punk/hardcore music, guaranteed to evoke the usual angry skanking and behemoth pile-ons. Now, I know it is hard to determine what album is being reviewed since too many bands fit that description, but in this instance the CD in question is the 2006 Demo of the Indiana-based hardcore band, Off Balance. At first listen, the demo demonstrates their style (Madball pun intended) and exhibits exactly what bands have influenced them. At second listen, the realization that Off Balance is truly inspired by hardcore is made; but by the third listen it is clear that they do not go beyond their influences and inspirations. Bringing nothing new or innovative to the hardcore genre this demo could be enjoyed by someone who has a miniscule collection of hardcore albums, but for a true enthusiast it is best advised to save the spot in the CD book.
JOE DIMECK

EVERYTHING'S RUINED
Survival Program

Homicidal lyrics, excessive trills and a hearty batch of blast beats can be found on the Everything's Ruined 2006 E.P., Survival Program. The CD has moments where guitars roar with purpose as well as moments where they whimper on repetitiously. For an avid metal/hardcore fan this album would be a welcomed addition to the collection, but would fall short of a slot in constant rotation. Instead it is easy to imagine the E.P. better in a live environment, as it is overflowing with crank induced, two-step parts and breakdowns heavier than a pregnant elephant. Nevertheless, it leaves a lot to be desired. Those breaks in the perfunctory filler show some signs of talent and ability but they are not enough to make this album anything more than mediocre. The potential for a strong release next time around by Everything's Ruined is high, but Survival Program is just another run-of-the-mill metal/hardcore release that will keep the listener satisfied while offering very little replay value.
JOE DIMECK

DODHEIMSGARD (DHG)
Supervillain Outcast
The End Records



Let's start this review with a quote from the legendary Bad News album:

"Screaming Hell! Bloody Hell! Fucking Hell!"

After a few runs through the cd-player these are the six words to describe this amazing album. Jesus, what an impact this monster has on me! To describe the separate songs is nearly impossible as the album is a trip that should be considered as one piece. But from the early start through "The snuff dreams are made of" to the final tones it is clear that DHG has definitely outgrown the boundaries of black metal. Not that that comes as a surprise after "666 International" but it was in sheer amazement that I underwent this record. The changing speeds, the very interesting vocal lines and most of all the refreshing instrumentation (flutes, chants, distorted sounds and all) makes this a new landmark. The band have surpassed themselves and it would not be fair to the other songs to just pick out a single one. Like I said, consider it as one piece.

There's only one minus to this album and that's the lack of definition in the sound of the cymbals.

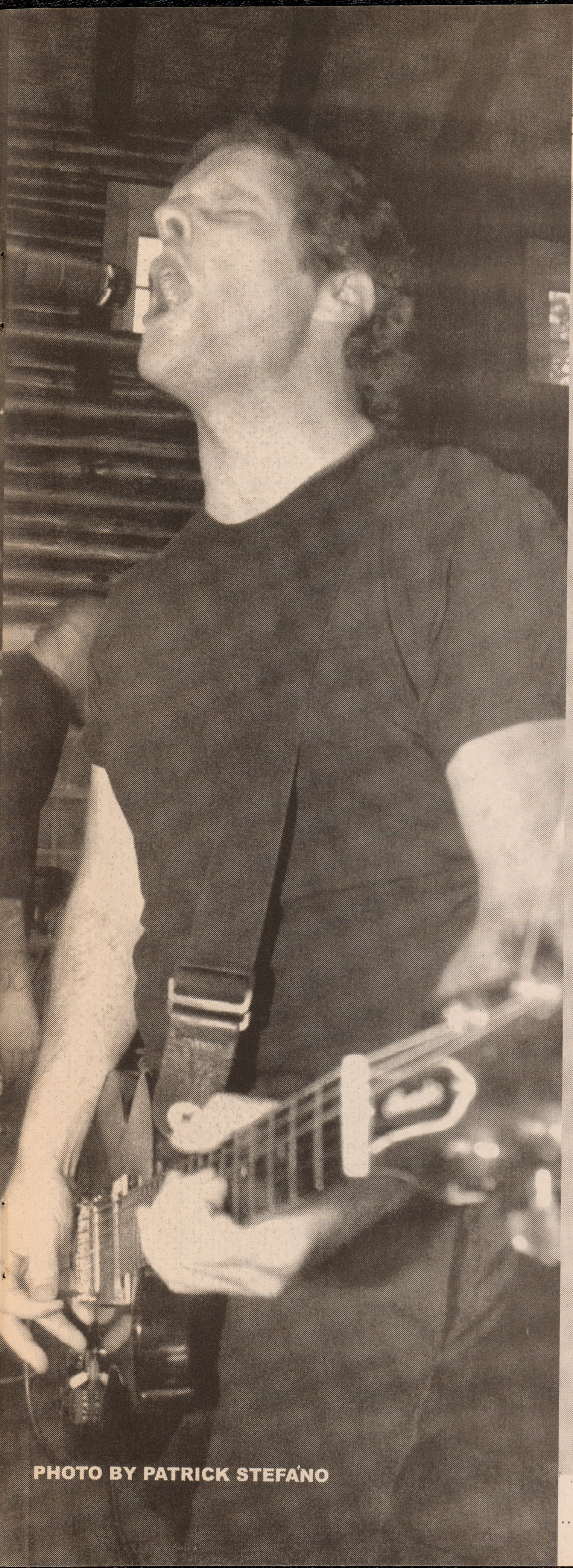


PHOTO BY PATRICK STEFANO

DEATHKILLER
NewEnglandIsSinking
I Scream Records

This spring, I had the opportunity to receive one of the most underrated albums I've heard this year. The band's name is Deathkiller, but don't be fooled by the name. This Connecticut trio have managed to record something I've been yearning for in a very long time. Their sound is comparable to classic bands such as Quicksand and Hot Water Music and contemporaries such as The Bronx and Hot Cross. Each song has a personality of its own, and each of the three instruments provides a sound that is not only robust, but is massive.

The members of the band have a long history in the music scene. Not only were two members formerly of Connecticuit rock act The Eventide, their vocalist Matt played guitar for Hatebreed in the 90's and recorded for their first album, "Satisfaction is the Death of Desire." Deathkiller's drummer, Anthony, had played drums for bands such as Most Precious Blood and M.O.P.

Driven by music influenced by the bands that frequented The Anthrax, Deathkiller provides a collection of 12 amazing songs, each brutal and me lodic in their own way. The average length of asong is about two minutes, but within that short period of time you are bombarded with driving riffs, raspy vocals, and crushing grooves. The album hits hard from the start with "Take Me To Your Bleeder," a political song reflecting the government's decisions to go to war, and rolls smoothly right into "Man Alone," a song written just like a classic Hardcore song should be. Other favorite tracks are "Call In The Airstrike," "Fear And Loathing In DC," and the title track, "New England Is Sinking." The final track with a humorous name, "Carlos D Is In My Top 8" has a very fast tempo and is reminiscent to old Agnostic Front. The album ends with a driving bonus track that ends up stuck in your head.

At times I hoped that Matt would be singing more than screaming for the fact that I'm a sucker for raspy vocals. Also, there are times where the bass is so deep and thick that I would have to put the bass levels down in my car.

Overall, New England Is Sinking is a gem that needs its time to shine. This is definitely a must have for anyone into Hardcore, Punk, or heavy music. RAJON

DEFINE the MEANING

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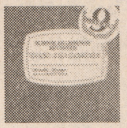

Man, this CD takes me back. I remember being a college freshman in 1998 when the trailer from the NYHC documentary hit, and though the actual video didn't come out for two or three more years, I picked up the soundtrack and eagerly began tracking down records from all of the bands on it. District 9 were hands down the stars, with the quotable quotes about weed spots and scanning in pictures of the big titty naked girls that you repeated to all your friends. What everyone seems to forget, is that this band was GOOD. Fast, rugged nyhc, with a little bit of a metallic swagger and a hip hop soul, with just enough of the crunchy slow kickbox parts to get you moving. This CD has the 7", demo, comp tracks, and the live set from WNYU. A must have for anyone who loves 90s NYHC like Crown of Thornz, early Skarhead, or Dmize.
AMIT

AT ALL COSTS
Direction
Anti-H Records

If you're a fan of traditional hardcore but are looking for something a little different, then At All Costs is what you might be looking for. Their EP, "Direction" is 6 fast paced hardcore songs with an addition of a horn section. In the vocals I can see some similarities to CIV and the work he did with Gorilla Biscuits. Unfortunately, there isn't much that stands out with this album. It follows the basic format of a typical hardcore album. It's worth the pick up if you want to see what Gorilla Biscuits would have been like with an added horn section.
JOHN WALKA

NO TURNING BACK
Holding On
Bridge Nine Records

Right from the start, this record is punishing, even from the very first line, "Darkest thoughts wreck my brain/ Constant struggle constant strain…" It conjures up thoughts of Striking Distance mixed together with good ol' NYHC in an intense fourteen song blaze of a full-length. The singer especially reminds me of Dave Byrd, from the sound of his screaming and vocal delivery, to even the lyrics. The music is very straightforward, sounding like a combination between the aforementioned Striking Distance but with the breakdowns of Madball, the fury of the Cro-Mags, and the energy of No Warning, all with slight European flair.

The production sounds awesome – the guitars are huge and crunchy, the vocals are in-your-face and unrelenting, rumbling bass, and the drums are pounding and heavy. The gang vocals even sound intimiin dating. My only complaint in this area would be that the bass doesn't sound as prominent as it has in their previous releases, but this is a very small issue, if one at all. The cover art is also especially cool looking.
In conclusion, if you like aggressive hardcore done well, buy this album! For fans of: Striking Distance, NYHC, great production and cover art.
RAVI STAR

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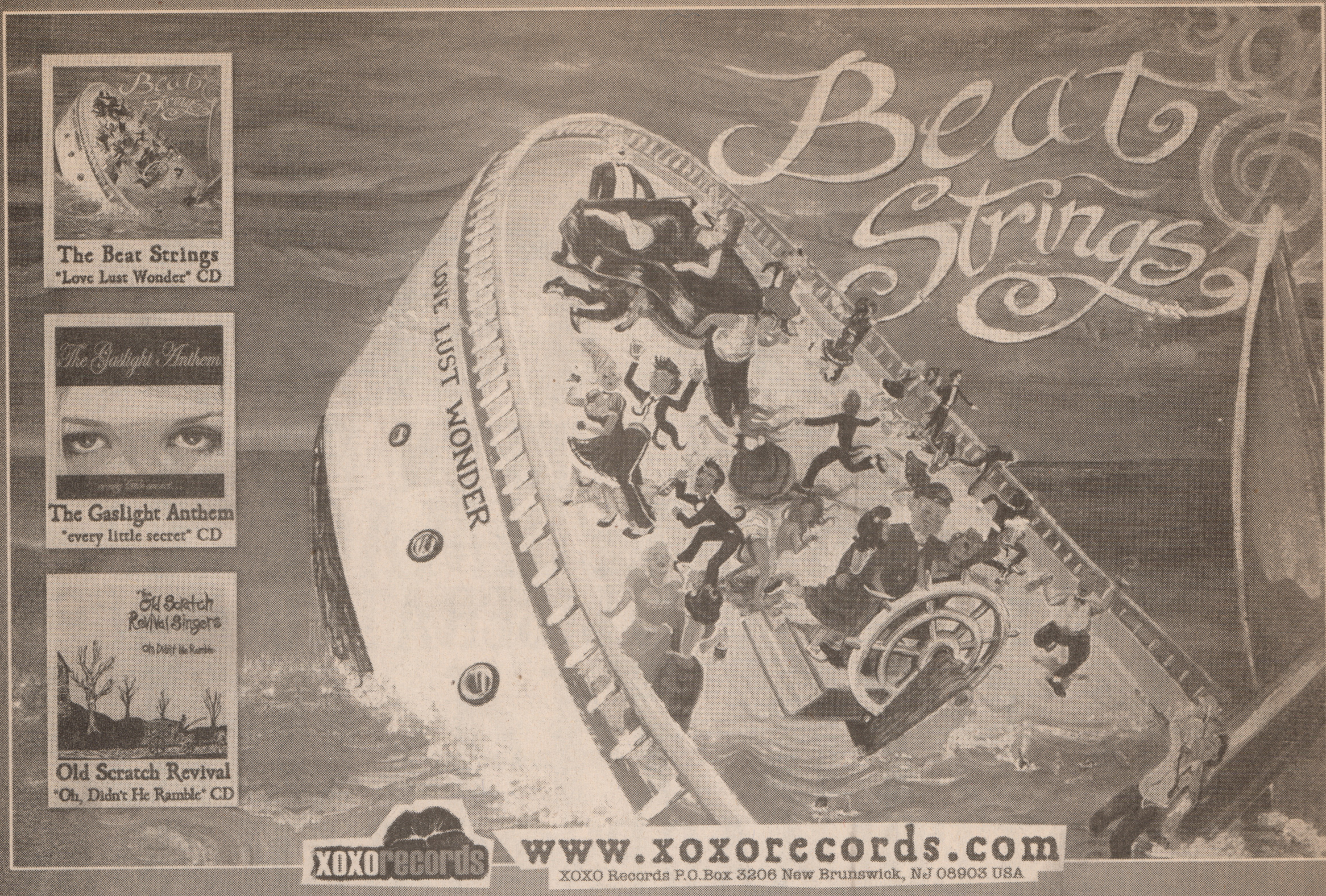
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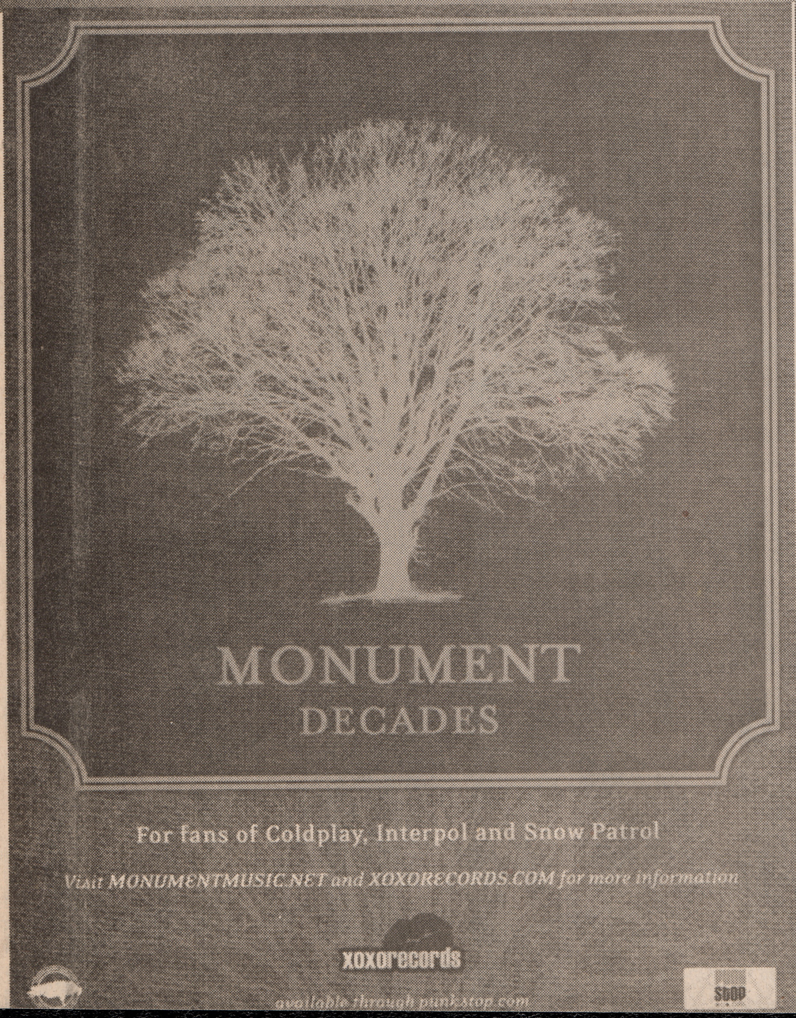
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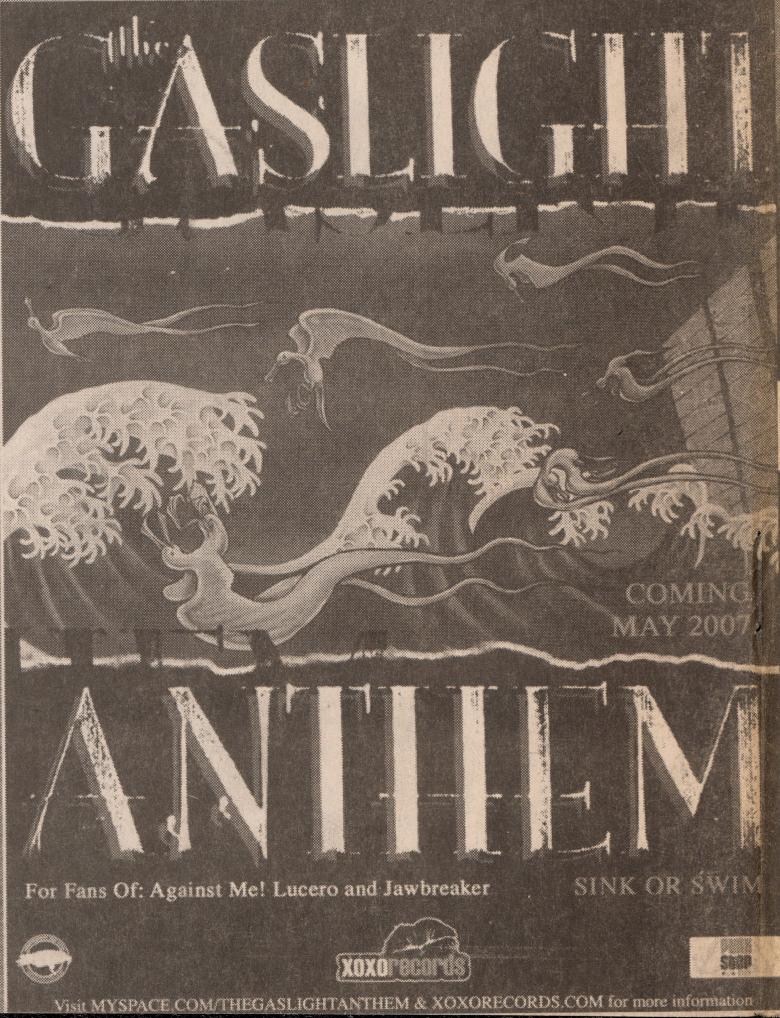
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